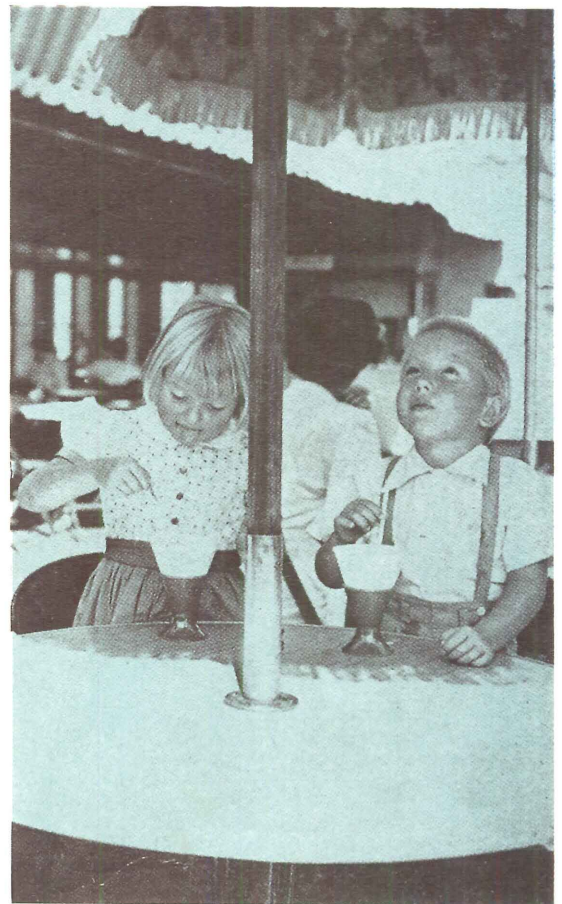
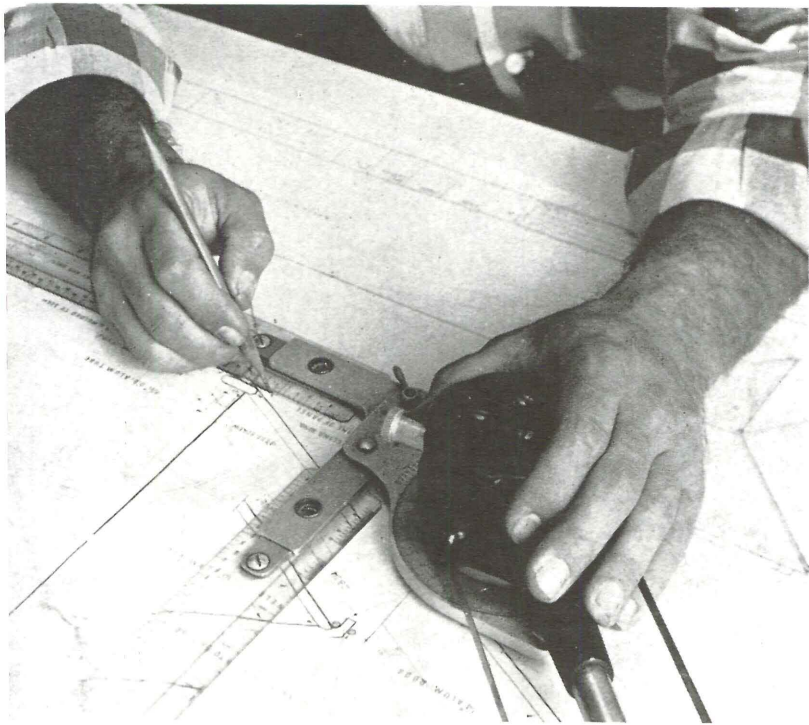
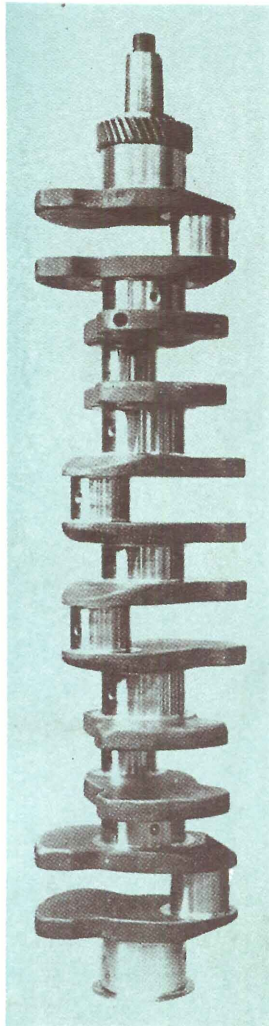
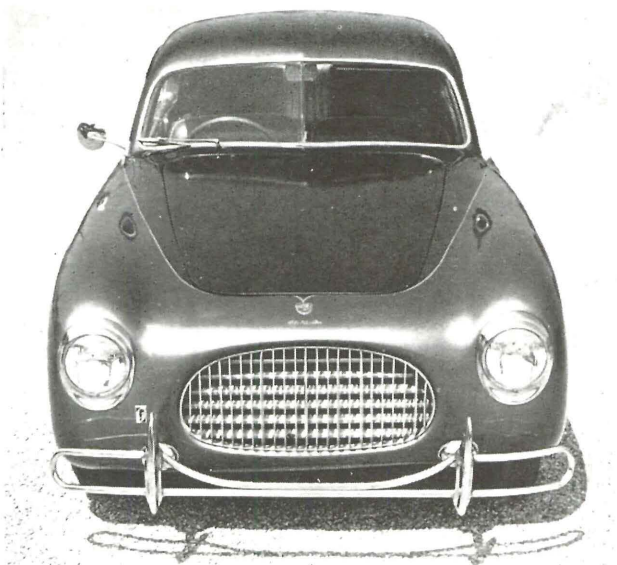


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ART

JAMES FITZSIMMONS

Every creative artist, every seminal theory, is a link in a chain. Chromoluminism, neo-impressionism, pointillism or divisionism as it has been variously called, the link between impressionism and fauvism, is anatomized in the exhibition "Seurat and his friends," organized by John Rewald for the benefit of L'Alliance Francaise de New York and currently on view at Wildenstein's.

This is one of the most important exhibitions we have had in recent years. For one thing it contains 38 paintings and drawings by Seurat himself, many of them never before shown in this country, and more than 70 by Signac, Cross, Pissarro and a host of their lesser known contemporaries. Not all of these men are especially interesting; none of them had that combination of originality, intelligence, skill and taste that made Seurat a major artist and Signac a greatly gifted one. But the work of the least of them is worth looking at because of the lesson it contains: that a conscious, disciplined approach to art formulated by the leader of a school does not inevitably destroy the personalities of his followers (if they have any to begin with), and that for imaginative artists rules and controls constitute a challenge rather than a restriction. It is important, of course, that they be the right rules, rules that help the artist channel and fulfill his gifts—when Pissarro abandoned divisionism it was not because he found its rules unsound, it was because they were not right for him. All of which seems sufficiently obvious; yet how few artists are willing to clarify their theories, systematize their procedures and work toward control as conscious as Seurat's.

Seurat's control was exercised over all the formal components of his art: over the division of space by strategically placed horizontals and verticals (which for him, as for Mondrian, were symbols, respectively, of serenity and energy, of the related or collective and the isolated or individual), and over light and color.

To the world, Seurat was a cold, secretive man. But there was nothing cold about his feeling for light. His drawings, especially, show that for him light was a mystery shining in darkness, at once creating and dissolving form: faces, figures, a white cat, roses in a vase. His people emerge from mist and pause for a moment, an eternity, in the light. Sometimes they walk away and there is a terrible finality about these pictures. In his drawings Seurat is very much the god-like artist, creating and destroying shapes—but it is light that gives those shapes dimension and brings them to life. In his use of light Seurat is a descendant of Rembrandt and Corot; today, Braque and Villon carry on the line.

Some of Seurat's mana rubbed off on his followers. Charles Angrand caught a bit of it in his drawing *Woman and Child*. More often, though, Angrand's drawings seem to be tours de force filled with a poetic but slightly theatrical glamour; a sense of the mysterious rather than numinous. Impressive as Angrand's *Portrait of the Artist* is, Seurat would have created it from a much deeper level. There are a great many other impressive drawings in this show: early Seurats in incisive outline (*Man Seated* and *Studies of Male Heads*), and two superb pointillist ink drawings of market scenes by Pissarro.

Of the paintings, those by Seurat and Signac are easily the finest. Seurat's *The English Channel at Grandcamp* suggests a bleached—and essentialized—Monet; his landscape, *Barbizon*, is warmer and "sweeter" in color—closer to Bonnard; his majestically serene *The Channel at Gravelines, an Evening* (1890) shows how a master of spacing animates a large expanse of color with a few widely separated shapes. In all of these paintings Seurat shows us what the scientists have taught us: that matter is not solid but composed of vibrations of energy. For Seurat energy materialized and took shape wherever multicolored particles of light clustered and coalesced.

Signac shows us this, too, but goes about it in a slightly different way. Signac shared and contributed to Seurat's theories and when Seurat died, became the leader of the neo-impressionist movement. But I suspect that line is at the core of Seurat's vision, color at the core of Signac's. He seems more inclined to divide his paintings into different color areas—in addition to atomizing individual forms. In *Fisherboats in the Sunset*, the dense blue dots in the foreground gradually thin out, merge with the shimmer of yellow light and the rose horizon in the middleground, and become dense again at the zenith, so that the picture is divided into overlapping areas of blue and yellow divided by the rose horizon line. *Jetty at Cassis* is blue,

white and orange; *Mont St. Michel*, pale blues, greens and pink; the misty landscape, *Capo di Noli*, pale jade green and lavender. Beautiful paintings, cool, airy and spacious, they are saved from prettiness (just) by the artist's taste and detached, analytical temperament.

Henri-Edmond Cross' paintings are either very good or very bad. I find them interesting for their affinities with the work of other painters and Cross shows us how pointillism may be assimilated to other traditions. The greatly enlarged dots—really square dabs—of color in *Mediterranean Coast* resemble the small, slightly skewed tiles of a Byzantine mosaic. *Peasant Girl* takes us toward Gauguin. But neither Cross nor any of the other lesser divisionists, with the possible exception of Pissarro, had Signac's and Seurat's taste, and their nudes—more provocative than any pin-up on the newsstands—are valuable chiefly as reminders that a thing of joy is not a beauty forever.

The exhibition also includes paintings by Angrand, Maximilian Luce, Lucien Pissarro, Dubois-Pillet, Gausson, Hayet, Petitjean, Lucie Cousturier, Van Rysselberghe. It closes with a few fine pointillist-fauve paintings by Matisse, Vuillard and Signac (*Rotterdam*, 1906).

* * *

Hubert Crehan, who is managing editor of the *Art Digest*, recently exhibited a number of large abstract paintings at the Stable. Crehan has been painting for several years but this was his first show in the East. On the strength of his latest compositions I would call it a very promising one. His earlier work suffers from the influence of Clyfford Still—"suffers," because Still's influence on an artist whose temperament differs radically from his own seems to me to be wholly destructive. What Still has evolved in recent years is not so much an art (from which other painters might be able to learn something) as a style, too personal to be assimilable, too limited to be useful except in the expression of his own somber moods.

The characteristics of Crehan's paintings in this style are easily summarized. Color: dismal, with greys and blacks predominating. Surfaces: unvaried and unesthetic; often like dried mud with sticks and gravel stuck in it. (Dubuffet uses these textures too, but he uses them, he doesn't just spread them around.) Images: large, unwieldy shapes (like the contours of continents, peninsulas, or expanses of tundra seen from a great height) filling the canvas.

But Crehan has begun to go his own way. His own way will be that of a colorist, I imagine. The impulse to organize space, or to establish a hierarchy of forms in space, is secondary in his most personal compositions, and such organization as there is—a focal point, a center of gravity—is achieved by means of color, amorphous patches of color, lighter or darker than those which surround them.

Crehan is most successful when he lets his lyrical, romantic-erotic impulses guide him. He has one painting entirely in crimson and rose madder—like clouds of red fire. Another, in deep greens with a few splashes of bright yellow, might be a leafy forest with sunlight filtering through the treetops. A third (easily the best in the show I thought) is dark blue: cobalt, ultramarine and deep cerulean. It made me think of a cave beneath the sea, full of cool, dim light.

I liked these three paintings because of their evocative power and because in each of them a single image, or color-configuration, is sustained across the canvas. They might be compared to imagist poems, hokku, with colors taking the place of words; and if their content is largely sensuous, that is true of many hokku too. I also liked Crehan's watercolors. He has considerable facility in this medium and, strangely, in his watercolors he is able to dramatize space more than in his oils.

* * *

A woman is a woman, but Bernard Rosenthal's *Three Standing Women* are priestesses, mothers and mistresses as well. Rosenthal's sculpture was discussed by Gibson Danes, head of the art department of UCLA, in the November issue of *ARTS AND ARCHITECTURE*, and was also exhibited that month at the Catherine Viviano Gallery.

The qualities I found in *Three Standing Women*, dignity, mystery, pathos and austere lyricism, are to be found in several of Rosenthal's recent pieces. He seems to have made great progress during the past year. Some of his earlier work impressed me as being rather fragile, a trifle contrived—often more effective than genuinely expressive. Ideas were there, and technique, but they were still separated, imperfectly fused by decisive feeling. Then, too, the earlier pieces seemed rather cluttered to me; there were too many twig-like details and superfluous lines which did not underline form (or complicate it in an interesting way) so much as obscure it. Now, all this ornamentation is stripped away so that the essentials stand clear—and isolated—in space.

(Continued on Page 30)

MUSIC

PETER YATES

"LAMENT FOR GREAT LADIES"

There are in Western civilization several symphony orchestras and opera companies more than a hundred years old. I do not know, subject to correction, of any chamber music organization that has been in continuous existence longer than the Coleman Chamber Music Association in Pasadena, which this season is celebrating its fiftieth anniversary. For fifty years this association has been offering the citizens of Pasadena an average of seven chamber music programs a year, more than 335 of them since 1904. The bare figures stand as tribute to Alice Coleman Batchelder, founder of these concerts, who directed them for 41 years until her death in 1945.

To ornament the bare figures I shall speak of the convictions which made them possible. The usual operator, when he wants to start a concert series, throws out the idealistic grappling hooks and gropes for money. Such social events, white tie, black tie, or tux and bluff, come and go with the seasons, gather in their audiences and vanish into nonexistence leaving no mark on the community that did not make or need them. Considering a new concert series, the first question should not be, what musicians can we get hold of who will draw a crowd or what music shall we offer, but—what is the purpose of these concerts.

Mrs. Batchelder saw at once that her concert series, though directed to chamber music, which in 1904 had scarcely a foothold on this continent, must not be a luxury; it should pay its way at the box office. In 32 out of 49 seasons her concerts have done so. I do not take this to mean that the sale of tickets alone regularly brought in more than enough money to pay all expenses; more likely, the box office sales plus gifts and patronage gave a dependable annual income above necessary costs. This is the crucial point: when a concert organization has to go into the streets at the end of a season and sit publicly hat-in-lap begging for funds, it has a deficit; otherwise, it has not.

In this way for more than a decade and a half the New Friends of Music in New York, pattern for a majority of the independent chamber music groups in the United States, thrived upon a complete repertory of the Germanic classics, slightly adulterated with French and twentieth century music, filling Town Hall with subscription-ticket buyers season after season and safely disposing of its anticipated surplus of costs over sales among a small group of patrons who preferred, so to speak, to pay a thousand instead of ten dollars for their tickets.

Coming into a New York where the temple of the arts has become a roaring market, diseased with ambition and monstrous with commercialism, Hortense Monath, the founder and, by her own statement to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives for the boys in the big money.

Whether or not, or however she may have deserved it, envy and ingratitude were the portion of the founder of these concerts, which came to an end because of a lack not of audience but of patrons. Oh ingratitude, ingratitude, most incorrigible of emotions, to be understood but never to be explained!

And I say to you in reply, my friends who take your choice of our offerings and throw the blame for whatever you dislike, whatever goes wrong, bad performance or uncomfortable seats, a draft in the hall, dissonance in the music, or something ungracious in our manner when we refuse your good intentions, upon us who make such concerts possible, that anyone who has established her will in such surroundings must have the craft of an Odysseus but the temperament of a Cyclops before the experience is ended. Prophets are not always unwelcome to their own country, but they are often, ask who has known one, difficult to get along with. There is always a growling group wishing to get rid of any prophet, but when he is gone he is not easily replaced. The important thing about a prophet, or a concert director, is that he should have one eye only, and that directed to the fulfillment of his objectives.

For fifty seasons the Coleman Chamber Music Association, following its director, has walked the hairline between musical leadership

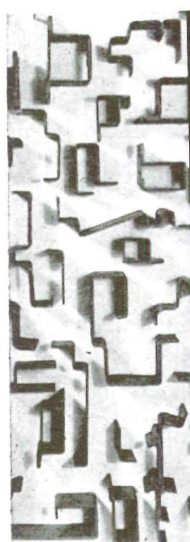


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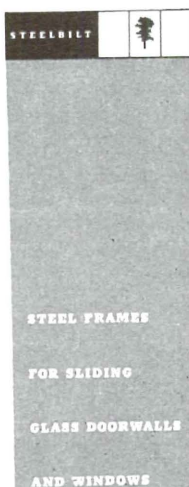
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and subservience to the box office. Subservience to the box office accumulates the biggest concert deficits. In the opinion of ninety-nine out of a hundred concert patrons (those who put up the extra money that staves off a deficit) the claims of the box office are an embodiment of logical analysis, reasonable deduction, and good, sound common sense. Musical leadership must fight off these claims by relying on its own broader and more informed understanding and vision of the musical horizon. Such understanding and vision do not come easily and are not easily defended and explained. The hairline of decision threads between nonconformist anarchy and conformist dullness. During forty-four years of concert-giving Mrs. Batchelder graciously maintained an aerialist's balance.

Possibly Mrs. Batchelder's taste coincided so exactly with the growing average taste of her community that she was able to be always in the lead without going beyond what was acceptable. But it is more likely that the growth of taste in the community was stimulated by her programming. The discerning concert director does not stimulate taste by following it; he makes it. (And I might add that the person who praises you the most today for what you have added to his knowledge of music will most certainly condemn you tomorrow when you have exceeded his capacity.) In any case, the physical organization which Mrs. Batchelder developed to support these concerts was directed so wisely and so tactfully that in nearly every season the 950 seats at the Pasadena Community Playhouse were filled with paying audience.

Mrs. Batchelder saw also that, while you can bring music to people, it is necessary at the same time to bring people to music, not only by learning the many ways of selling tickets but by training young people to accept music as a normal experience and, if possible, take part in it when they are young. I do not mean such condescension by the infantile adult to the intelligent child as once caused a kindly pianist turned commentator to rub the theme of the second movement of Beethoven's First Symphony into the minds of his young listeners by singing it to the words, "Dear Uncle, dear Uncle, we do love the Children's Concerts and hope you will bring us some more." Children have little enough respect for adults as it is.

Instead, the annual Coleman Audition Contest was founded. This contest, for performance of chamber music, is open to young players, in several age groups, who compete before a panel of musicians for the right to appear at a special concert in the annual Coleman Concert season. This season the winners will be presented in addition by Evenings on the Roof, the Los Angeles County Museum, Dabney Hall series at Caltech, the Valley Chamber Music Series at Scripps College, and the Shakespeare Club of Pasadena.

I have discussed the relationship of program-making with the box office and with the community. Even when these are kept in balance, a further adjustment needs to be made, within the program itself. Mrs. Batchelder believed in performing new music as well as old, classical composers together with the untried contemporary. The program made up exclusively of new music, unless these are works by the few outstanding composers of their lifetime, apologizes for itself by not having or asserting standards of comparison. A few composers can stand alone in their music for a full evening; the remainder, whether classical or contemporary, can not justify such exclusive attention to their idiom.

I believe that the single-composer program, when justified, is at once the most demanding, the most rewarding, and the most revealing. The listener passes the outward boundaries of the composer's idiom and begins to discriminate with the composer's discrimination. A later work by Schoenberg, Stravinsky, Webern, or any significant music by Debussy or Ives, if it has not yet been domesticated to the common hearing, stands in violent idiomatic contrast to the traditional classic or romantic concert repertoire. It is at once made difficult, objectionable, if not unacceptable; and this is not the fault of the composer, because the greater part of sixteenth or seventeenth century music, or that of Bach, or Beethoven's, or Mozart's stood in this same position until the mass domestication of the entire traditional repertoire was accomplished by the phonograph. I have demonstrated in practice that more enthusiasm may be generated by the music of any one of these composers when an entire program is given over to it than by an assortment of such pieces separately sandwiched in.

It is certainly true that our relatively low appreciation of Debussy as a serious composer was effected by his sudden transition, in less than a decade, from a radical into a semi-classical acceptance; and

(Continued on Page 6)



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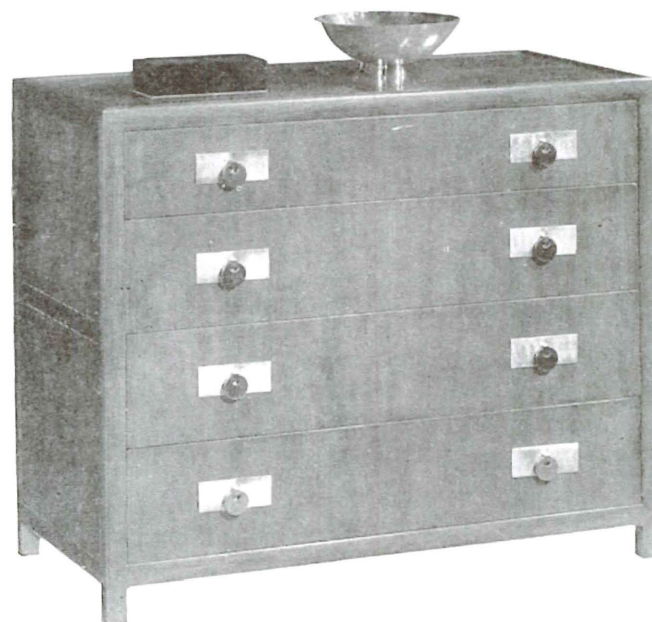
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MUSIC

(Continued from Page 5)

a semi-classic he has ever since remained. As with Gounod, though with much greater loss, the acceptance of Debussy in terms of a relatively few pieces endlessly repeated has concealed his true eminence. In the literature of art song Debussy stands with Schubert, with Purcell, and with Dowland. The song masterpieces of Debussy are too often lost, when they are heard at all, in the lower middle of a multiple-layer song recital sandwich.

Yet there is a good deal to be said in favor of the programmatic sandwich. A good sandwich combines flavors without destroying them. Good programs, like good sandwiches, seldom occur and are never commonplace. A good program is more like a dinner and is not always improved by the multiplication of courses. Good programs like good dinners are the result of emulation. Competition generates them; too much competition weakens the effect of even the best of them. A few performances devoted to the best songs by Debussy would stir up greater interest not only in his songs but in the art song literature. Too many such performances in a season would soon dissipate this interest.

If the program of mixed contemporary music apologizes for itself by not asserting standards of comparison, in a different way the program of familiar classics apologizes for itself, or for its makers, by presuming that audiences come to concerts in search of what they know. Such program-making and such concert-going are eminently snobbish, good only for those who have given up the struggle to deal with immediate experience, who come to art in the same way that many persons go to church or vote always the same ticket in politics, in hope of reassurance. Their criterion is finish rather than finesse. They adore mannerism. They thrive upon that superiority which comes from believing that not a wrong note has been played. They are not aware of what has been lost to preserve this flourish of display, this accuracy on the surface. "Beethoven will always be Beethoven" is their motto. But if Beethoven had dared to take for granted any such nonsense, he would have wasted his life as his father did, a pitiful nonentity, and none of his music as we know it would have existed.

Fruitful art, like fruitful religion or fruitful politics, thrives upon the necessity of change and adaptation. Dame Ethel Smyth tells in her biography about the social crisis that occurred in the musical community of Leipzig, which prided itself on being a center of musical classicism, when Johannes Brahms, already a respected national composer, was invited to conduct a program including one of his own symphonic pieces with the Gewandhaus orchestra. To overcome such false prejudice Mrs. Batchelder wisely included in nearly every program a work by a contemporary composer. Among these were more than 25 first performances of works by American composers.

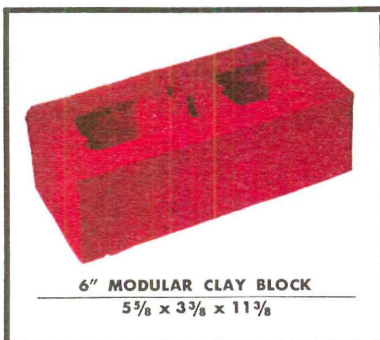
To carry forward this policy, three new pieces have been commissioned to be performed during the present Coleman season: a new string quartet by Ernst Toch, a Suite for violin, piano, and flute by Paul Creston, and with the cooperation of the Elizabeth Sprague Coolidge Foundation a Trio for violin, cello, and piano by Leon Kirchner. It is a good balance, whatever one may think of the individual composers; it includes one mature European composer of international rank, an American composer of national standing, and a younger Los Angeles resident composer who is already on the way to national recognition.

You may ask why I have called this discussion of program making a lament, and rereading what has been already set down I myself wonder at it. Hortense Monath is still living, if the New Friends of Music is not; the Coleman Concerts are continuing into their fiftieth season, although Mrs. Batchelder is no longer living to direct them. But both great ladies and both concert series will survive long after the newspaper critics have forgotten them and the last lights have gone out on their contemporary stage.

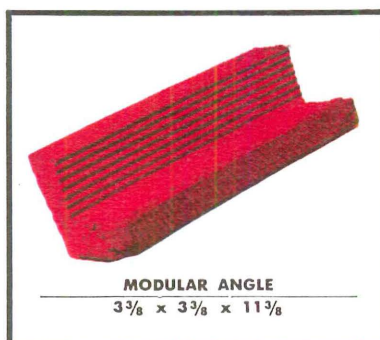
They will survive, as the work of Elizabeth Sprague Coolidge will survive; like the surviving workmanship of a composer they have become a part of the texture of music, not musical history, which is nothing, music as it is lived.

When I think of Elizabeth Sprague Coolidge I admire her as a force of mind that has swept through our continent, our culture, like the gusty first warm rains of March, behind which spring up the early grasses and wildflowers, and the soil is made ready in the gardens.

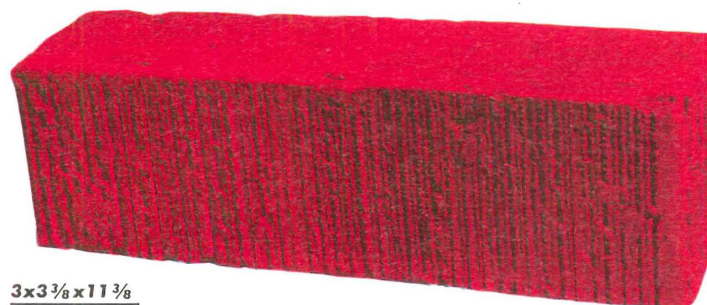
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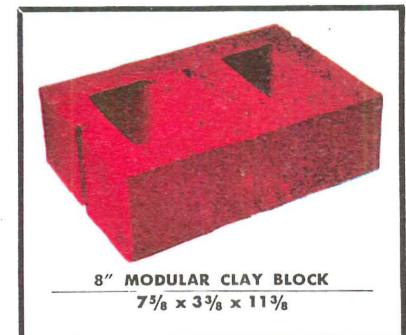
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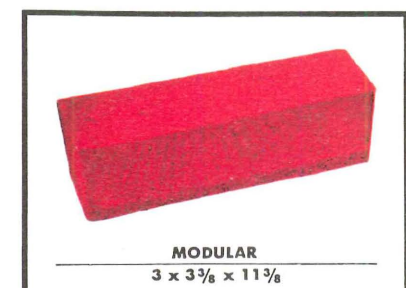
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

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• (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosive throughout; water-tight glass, design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. La Brea Ave., Los Angeles 38, Calif.

• (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1050 East Grand Ave., Decatur, Ill.

• (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flush mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

CABINETS

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on enamel to which acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse —Shirley Corporation, Indianapolis 2, Indiana.

• (199A) Jensteel Line consists of over 60 bathroom cabinet models, plus wall hung cabinets and mirrors. Cabinets are engineered and designed to simplify construction and give utmost in function. Write Jensen Industries, 159 South Anderson, Los Angeles 33, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; rep-service and comfort; shelf and cabinet wall units permit exceptional flexibility presents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N.Y.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 36, California.

(201A) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Spacious showroom (9000 square feet). Modular groupings, arranged in the best contemporary tastes. Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Admittance by special professional card; available to designers, architects, decorators, members of the office furniture trade. Office Interiors, 8751 Beverly Blvd., Los Angeles, Calif.

DECORATIVE ACCESSORIES

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., By Harry Hess, 1503 East 55th Street, Chicago 15, Ill.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 4664 Village Station, Los Angeles 24, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

HARDWARE

CONTEMPORARY LOCKSETS:

(204A) New Kwikset "600" line to serve the finer homes and light commercial building field. The new Kwikset "600" is a cylindrical lock, stamped from heavy gage steel and brass, precision fabricated and hand finished to a jewel-like brilliance in polished and satin brass, chrome and bronze. A dual locking feature is a major innovation: "Push-button" and "turn-button" are combined in one lock to provide automatic two-way locking. When the button on the interior knob is pushed and turned, that knob turns independently while the outside knob remains locked. When the interior knob is pushed, the exterior knob remains locked but will unlock upon turning of interior knob. This results in added protection and convenience for home owners.

Excellent combination of simple beauty and new design with high security and performance features, the "600" series of Kwikset locks are well planned for both fine home and multiple dwelling developments.—Kwikset Lock, Incorporated, Anaheim, California.

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eye-piece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, New York.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York. (55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(Continued on page 33)



A typical MILLER installation on Roy Maypole Apartments, Hollywood, California, CRAIG ELLWOOD, designer.

fine structural lines express design freedom

Miller 

sliding glass doors and windows

- quality hardware
- automatic weather stripping
- adjustable ball bearing brass rollers
- mechanically perfect double-acting top guides
- immediate delivery

Through careful study of architectural trends, MILLER engineers achieve ease in construction, reasonable economy and design harmony. Fine detail with quality craftsmanship and materials reflect a desire to produce only the finest in sliding glass doors and windows.

FRANK B. Miller MFG. CO., INC.

Department 100, 3216 Valhalla Drive, Burbank, Calif.

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Street _____

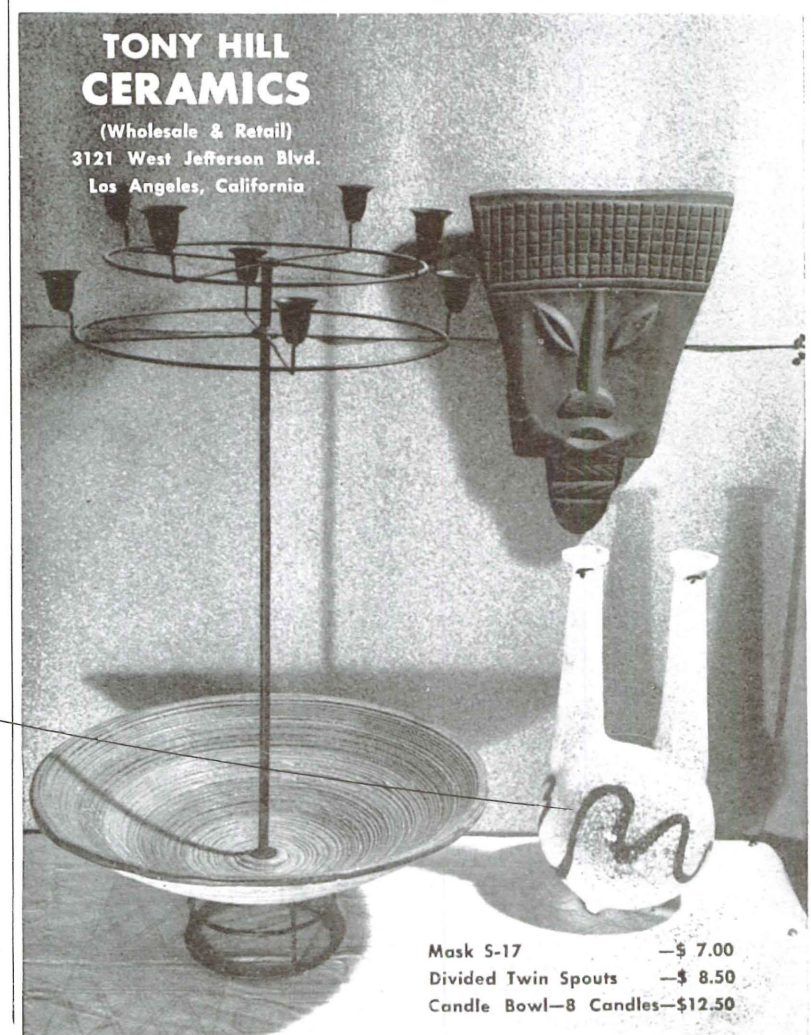
City _____ Zone _____ State _____

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TONY HILL CERAMICS

(Wholesale & Retail)

3121 West Jefferson Blvd.
Los Angeles, California



Mask S-17 —\$ 7.00

Divided Twin Spouts —\$ 8.50

Candle Bowl—8 Candles—\$12.50

MUSIC

(Continued from Page 6)

"There is nothing wrong with our concerts," cynically remarked one of my associates, "that money will not cure." We then went ahead to plan our current season, as if the money would come in. Money of itself can do nothing; it will lie inert. Mrs. Coolidge had learned to spend money wisely, a rare virtue, and to make money work. She commissioned a great number of composers, representing all schools and more importantly those who had gone beyond the traditional workmanship of schools, to write major compositions for her, a few compositions at a time. She saw to it that this music was performed, with adequate attention to its individuality, in the right setting. Aware that the emotional handing out of money leads to distraction, she set up rules for giving, so that her money and its work would flow through well-made channels to irrigate the cultural ground. In schools and libraries throughout the nation chamber music groups of international reputation offered at her expense cycles and individual programs of classic and contemporary chamber music: in this city Beethoven at Occidental College, Mozart and contemporary composers at one time and later Schubert at USC, Schoenberg and Beethoven at UCLA, and a mixed series at the Public Library. She also assisted, though to a lesser extent, the performance of chamber music by locally resident musicians in various parts of the country where such beginnings had been made.

On two occasions in the first years of Evenings on the Roof she had planned to attend our concerts but was unable to do so. We were still giving the concerts in our home, and she would not risk climbing the flight of stairs to our upper room. I shall always regret not having known her, even so slightly. She might have offered us money, but that is of no consequence; as it is of no consequence that, this last spring of her life, she refused to subsidize the expensive program of contemporary music we had planned for the convention of the American Librarians Association. She had set up the formal machinery to attend to these requests, and if, in that opinion, we did not qualify, I shall not quarrel with it. What she has done for us all, what she has done for music and musicians and the under-

standing of music in the United States reaches far beyond any thought of personal recrimination. I mourn her as deeply, and with as much satisfaction in the richness of her life as of her giving, as if she had offered us a thousand, or a hundred thousand, or a million dollars. I cannot estimate how much music I heard for the first time as one of her innumerable unknown guests. What a chorus of admiration must be rising for her in thought throughout this nation, rising with the warm house smoke of civilization from every corner of this continent as we remember her, all of us who were her guests.

So my lament, if it is an elegy for what is dead, is a eulogy also for the work of these great ladies that continues living, wherever the creating and performing of music in any part of the world comes within our beneficent cultural influence. Some of our influence may not be beneficent, but this I have no doubt of. We offer the world from our shores a better civilization because these ladies lived and worked.

Yet there is more to say of these great ladies, each of them practicing musicians. Not only did they give and agitate and organize; not only did they work for music and for us. They lived and shared in music for themselves. Professional amateurs, amateur professionals, whichever way you put it, they did not simply stand on the sidelines and give orders or sit in seats and listen. They took part in music.

Of the three Mrs. Coolidge was the most versatile. Until she was a very old lady she played the piano in chamber music concerts, and she composed music of her own, which for better or worse she did not fear to play for others. She did not force herself or her compositions on the public, but she did not hold back with an unnecessary modesty when she was asked. What was her music? Was she a good composer? I have heard none of it; to my shame I have presented none of it. To honor her memory, as I should have honored her presence, I shall arrange at once to do so.

At the thirty-fifth anniversary this summer of the Berkshire Festivals, founded by Mrs. Coolidge in 1918, the three days of programs included works commissioned by her for earlier festivals: a String

(Continued on Page 32)

PORTER RAND

We are exclusive distributors of Feldman-Selje contemporary office furniture, specified by architect Quincy Jones for the new SASCHA BRASTOFF ceramics offices and factory in west Los Angeles. This complete line on display in our showroom for your inspection.



S52 Desk



S50AB Desk B10AC Armchairs B11R Rotary Chair



S50B unit w/custom sliding door cabinet modesty panel added.

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One of the greatest paradoxes of the twentieth century is that in an age of aviation, radio and nuclear physics, the people in the world who cannot read or write outnumber those who can. Although in some places the percentage of illiteracy is slight, there are also vast areas where men and women are mostly incapable of reading the instructions they receive or of signing their name to an agreement, and yet the right of every human being to education is, of all the rights affirmed by the United Nations Declaration of 1948, one of the least contested.

Article 26, which deals with the right to education, was adopted unanimously with two abstentions. The terms of the article are couched in no uncertain language, although nations and families are given all reasonable freedom in interpreting it: elementary education must be free and compulsory, technical and professional education must be made generally available, and higher education must be equally accessible to all, on the basis of merit.

This is the culmination of a century and a half of effort made in almost all countries with a view to a truly democratic distribution of education. A hundred years ago, not only did the immense majority of human beings not know how to read or write, even in the Western world, but the idea of making education accessible to all appeared, to many, to be dangerously Utopian. Yet today such ideas have triumphed throughout the world.

The principle is now admitted, but in many countries it is not applied. There are countries where education cannot be made accessible to all, for lack of resources. There are those again, where such a state of things is not really desired, because certain elements doggedly resist it, e.g., governments that are not in too great a hurry to turn their subjects into citizens capable of understanding and criticizing the conduct of public affairs.

Some people have been surprised to find the word "compulsory" in an article that deals only with "rights." But to each right corresponds the obligation of others to respect that right. The right of children and students is inseparable here from the obligations of parents and the State, whose responsibilities, in this respect, are joint. There are other rights, that those who hold them can make prevail through the vote, the power to act collectively, and so forth. Youth is deprived of such weapons.

It remains to examine *what* education the child, the youth and the young girl have the right to receive; and *who*, parents or State, should decide this. There is no single universal answer, because conditions vary greatly and most communities are very jealous of their independence in this matter.

Some countries have made reservations regarding possible interference by the State usurping the role of families and inculcating ideas contrary to those of the parents. These reservations are of two kinds:

Some quarters fear that the State might infringe the rights of minorities, uproot legitimate traditions and respected customs, obliterate re-

gional characteristics, and establish arbitrary uniformity.

A like objection is raised through fear of totalitarian methods; people are concerned lest the State should mass produce little soldiers for the regime, fanatically attached to a party or man in power and dead to the exercise of free thought and civic responsibility.

The first category, then, fear the misuse of new ideas in the education of their children, and the second are concerned to avoid tyrannical forms of collective discipline. The first fear that child will be deprived of tested values and that his thinking will drift towards anarchy. The second are afraid that he will not think at all.

To meet these apprehensions, Article 26 gives parents a prior right to choose the kind of education that shall be given to their children. But this does not give them the right to leave their children without education. In any case, parents' rights are not absolute; they cease when the child comes of age.

In many countries, the democratic State has had to contend with family opposition that was not always inspired by a desire to preserve traditions. It has often been a question of greedily exploiting a child by setting him to hard manual work instead of teaching him how to read.

The idea of equality has sometimes led to misunderstanding. It is not a case of equality in the results of education, these depend upon vocation and effort. Equality means that every child should be given an equal chance at the outset of its pursuit of learning. Not so very long ago, in certain countries that are foremost in modern civilization, the price of a good, complete education was prohibitive for anyone of modest means.

What must be popularized are the *means* of acquiring culture. Whether it is thereafter obtained depends on personal effort. What is essential is that no human being who really wishes to learn should be prevented from doing so by reasons extraneous to culture—distance, class prejudice, or financial obstacles.

In a word, the acquiring of culture should be free and difficult, not expensive and easy.

The history of education, at various periods, bears a clear relation to the history of civilization at those periods. But it must not be confused with the history of the right to education, a comparatively recent ideal. There have been periods of great culture when education was fairly closely reserved for the privileged classes.

It was really only after the recognition and proclamation, at the end of the eighteenth century, of the civil rights of the person, that it became clear how valueless those civil rights would prove if a citizen did not enjoy, fully and equally with others, the right to education.

Thomas Jefferson, the author of the Declaration of Independence of the United States, seems to have been the most keen and far-seeing of the pioneers in this respect. For him, the normal exercise of democracy implied a relatively high degree of education among the citizens.

(Continued on Page 32)

SHOPPING CENTERS OF TOMORROW

"The Shopping Center of Tomorrow will be more than its name implies . . . a center for shopping. The Shopping Center of Tomorrow will, besides performing its commercial function, fill the vacuum created by the absence of social, cultural and civic crystallization points in our vast suburban areas."

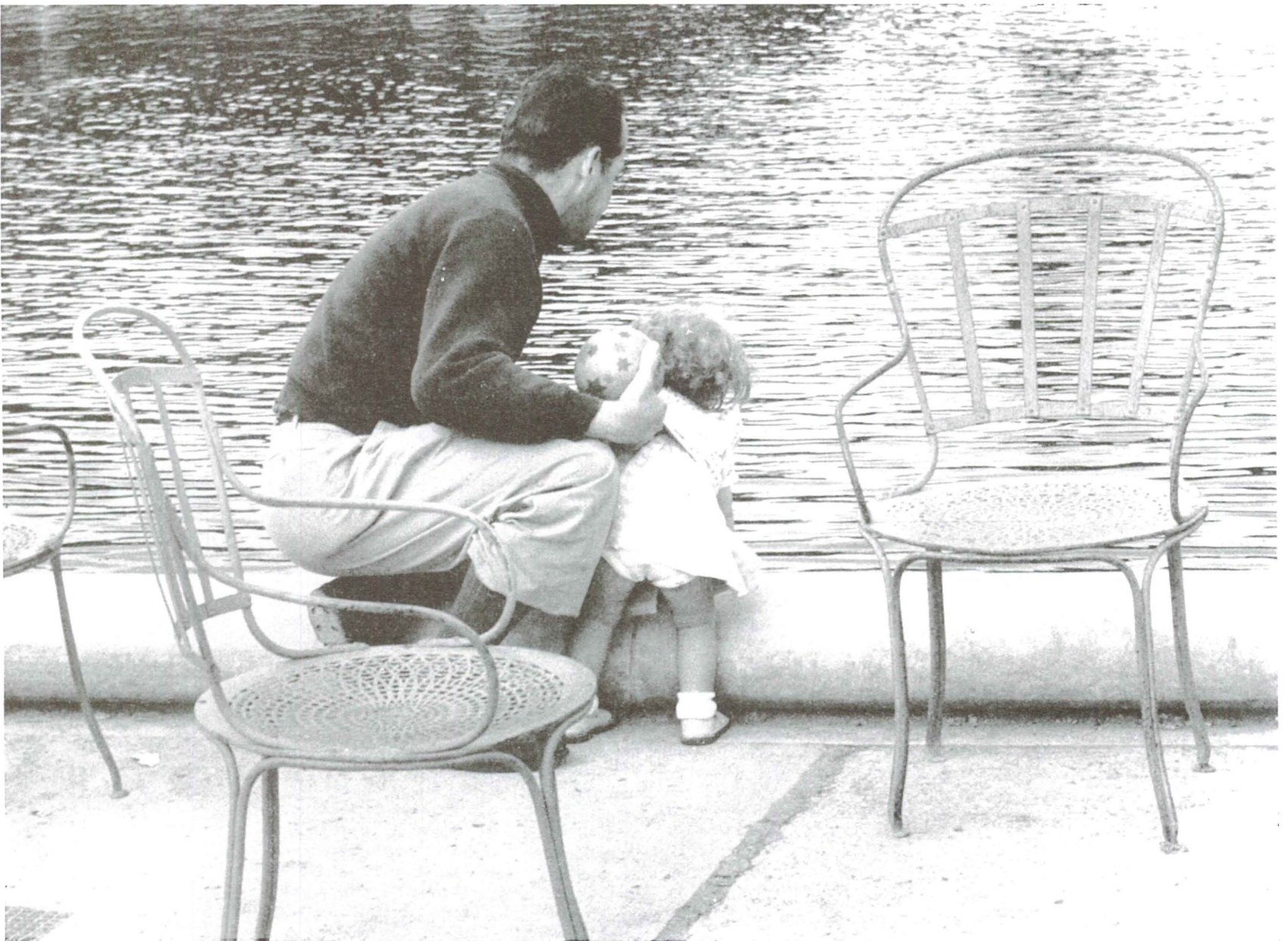
VICTOR GRUEN

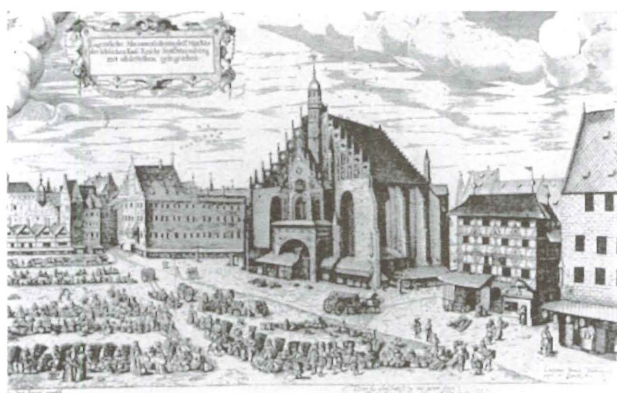
from an exhibition by Victor Gruen Associates
Victor Gruen A.I.A.
R. L. Baumfeld
Karl O. Van Leuven, Jr.
Edgardo Contini

William Carmen, *project director*

Graphic Consultants
Madden/Shipman

PHOTO: S. C. BURDEN





1

the market has been a meeting place where people afoot could mingle leisurely, discuss business, and exchange gossip. . . .



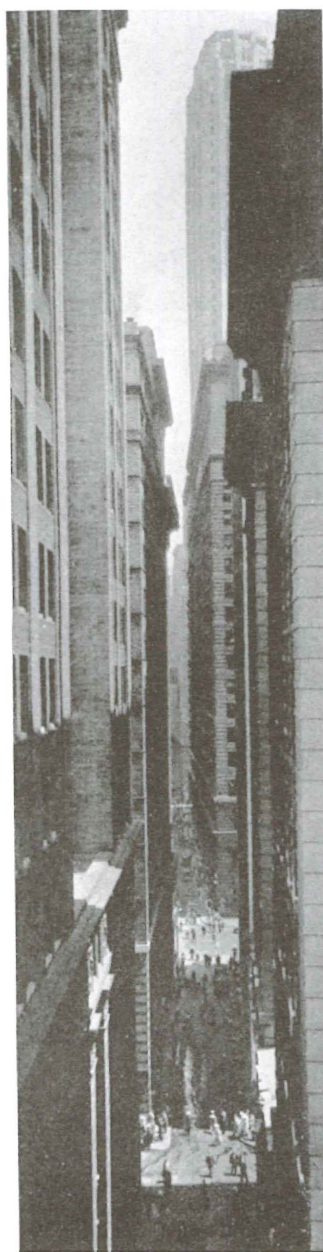
PHOTO: COURTESY LIFE

2

In clusters of shops surrounding medieval churches (1), in the Italian piazza (2), built at different times and in different locations, historic market places had one thing in common, an intimate relationship between architecture and the human being. In the language of the Architect all these had HUMAN SCALE.

Then the Industrial Revolution with its advancing technology lined the narrow 19th century streets with towering skyscrapers (3), congested them with an ever-growing volume of trade and traffic. The automobile crowded the horse from the city streets. The human scale was lost.

America became a nation on wheels, and as mass exodus (4) produced distant sprawling suburbs, the metropolitan center lost use and meaning to its new extremities.



3

FROM "CHANGING NEW YORK"
BY BERNICE ABBOTT & ELIZABETH McCausland
PUBLISHED BY D. P. DUTTON, INC.
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4



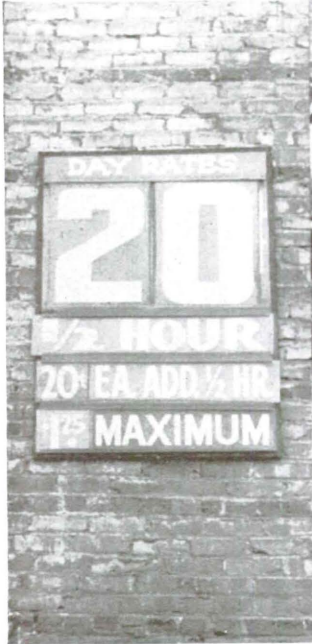
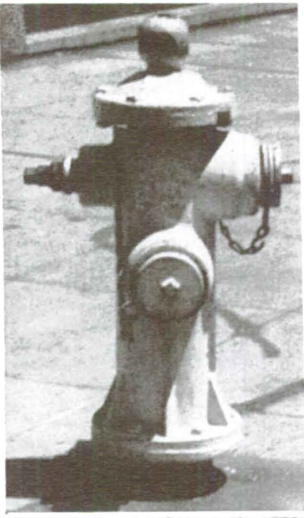
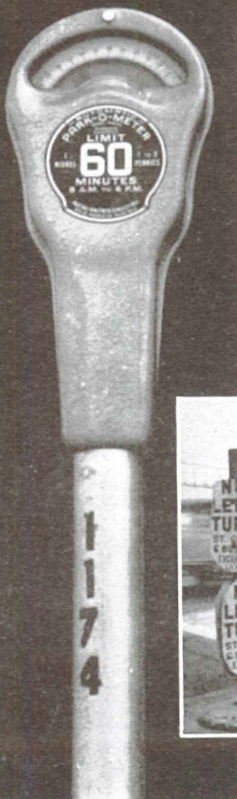
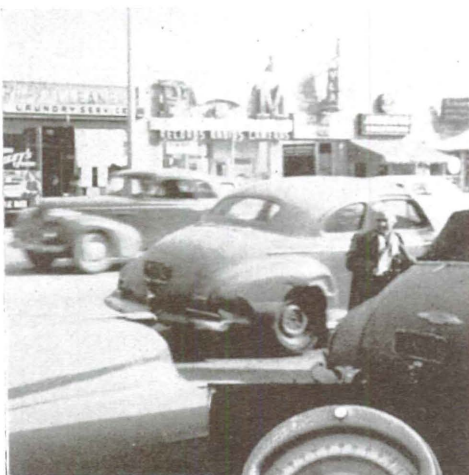


PHOTO: COURTESY LIFE



today . . .

The conditions of today's cities make a shopping trip a nerve wracking experience, full of noise, disorder and ugliness.

Renderings: Carlos Diniz

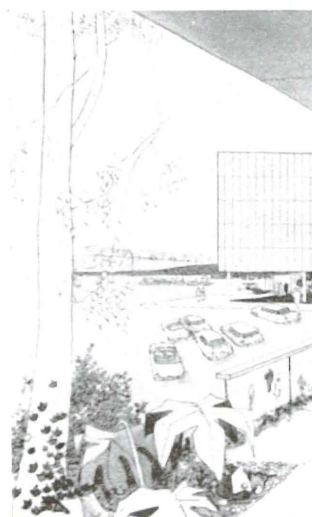


1. Southdale Regional Shopping Center
The Dayton Company, Minneapolis, Minnesota
Victor Gruen Architect, A.I.A.



3. Bay-Fair Regional Shopping Center
The Capital Company, San Francisco, California
Victor Gruen Architect, A.I.A.

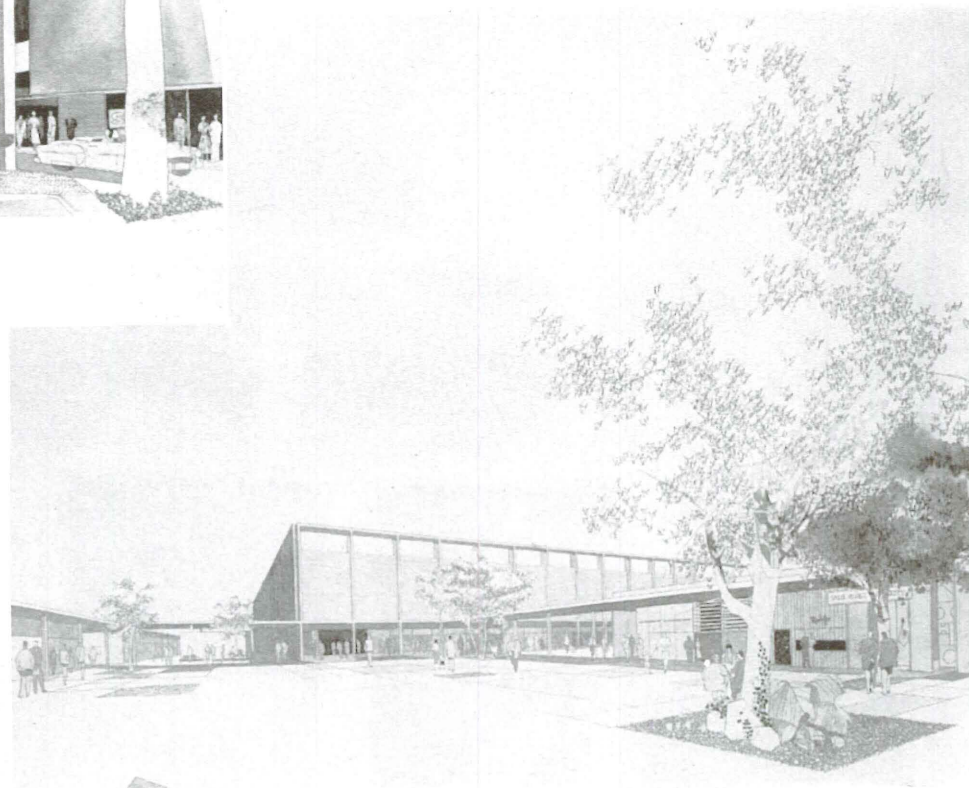
4. Woodlawn Regional Shopping Center
Wheeler, Kelly, Hagny Investment Company,
Wichita, Kansas
Victor Gruen Architect, A.I.A.



tomorrow . . .

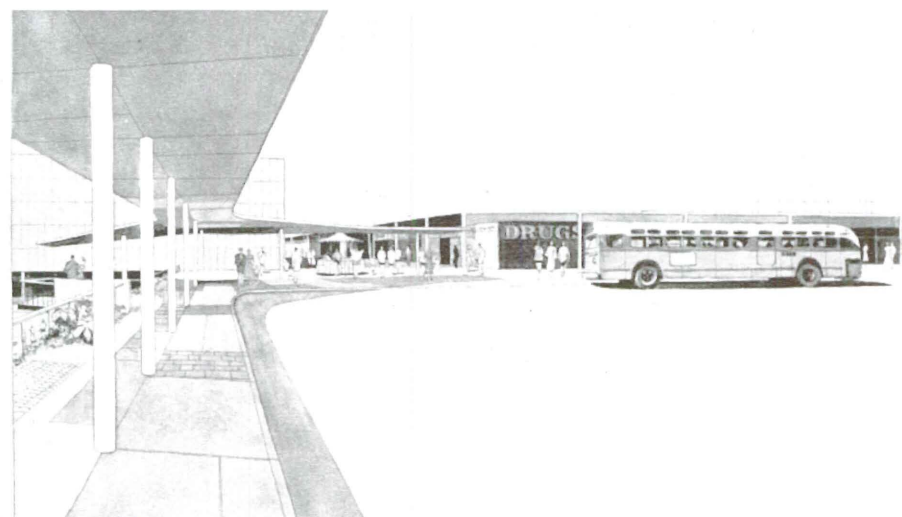
Here the customer is in the driver's seat:

1. Some of the characteristic features of the Shopping Center of Tomorrow are: free and easily accessible parking, wide circulation roads, ample parking stalls, a clearly marked traffic pattern.



2. Mall Northland Regional Shopping Center
J. L. Hudson Company, Detroit, Michigan
Victor Gruen Architect, A.I.A.

2. Open spaces . . . where people can shop in safety, where it is fun to promenade, relax, look around . . .
3. In the Shopping Center of Tomorrow, shopping will be fun, a pleasant atmosphere in which to shop and meet with friends.
4. A covered arcade leads from the bus station past the stores and onto the shopping balconies which surround the court.





A split level parking scheme allows direct access to the lower level of the department store.



construction proceeds

Northland Center, scheduled for operation in the spring of 1954, will serve the northern portion of the greater Detroit area. Northland Center upon completion will be the largest completely integrated retail shopping district in the world, and will be one phase in the overall program of the J. L. Hudson Company for the recentralization of Detroit, Michigan.

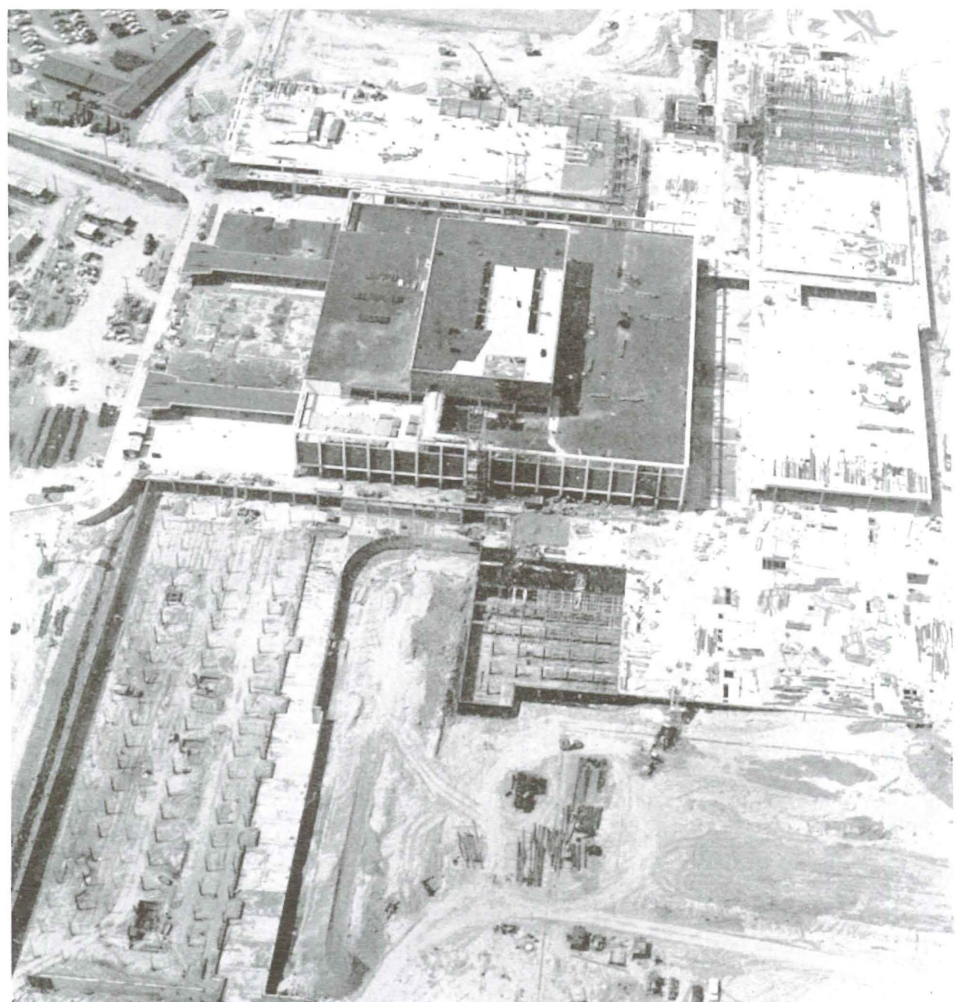
northland center

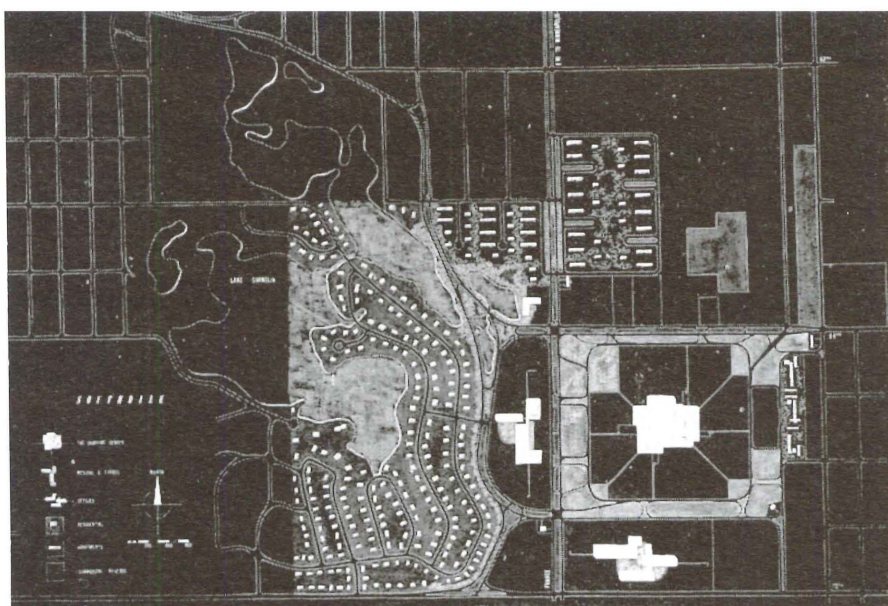
DETROIT, MICHIGAN/J. L. HUDSON COMPANY
Victor Gruen, Architect, A.I.A.

In its basic concept Northland emphasizes the importance of the long-range development of the community. Every means has been taken to insure the healthy development of the surrounding areas and related traffic facilities, and to control the character of the expansion of the center itself.

Besides its shopping facilities, Northland will contain a community center—auditorium, club rooms and other facilities—for the use and enjoyment of the entire community.

Northland is designed as a cluster of one-story buildings grouped around the three-story J. L. Hudson Department Store. The store buildings are separated by garden courts and pedestrian malls. A total of 992,900 square feet of rental area is developed on a site of 159 acres. Parking facilities are provided for 7,000 cars.





southdale shopping center

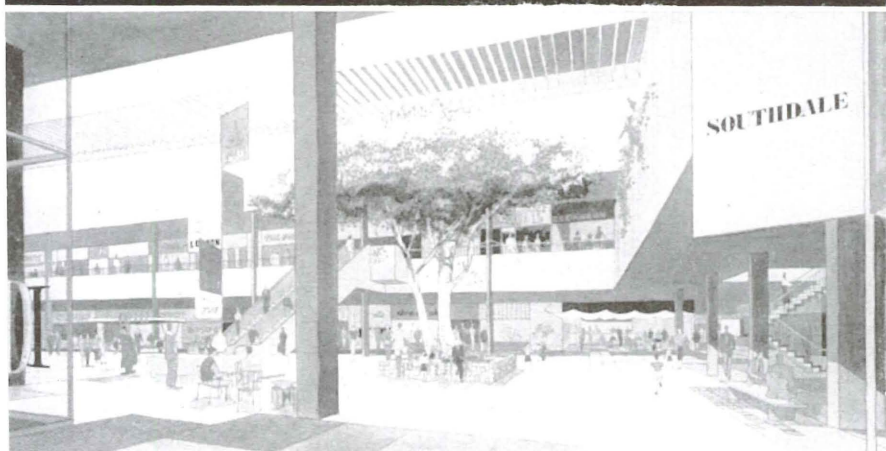
MINNEAPOLIS, MINNESOTA/THE DAYTON COMPANY
Victor Gruen, Architect A.I.A.

Southdale is an integrated development providing regional shopping facilities, traffic-free residential areas, parks, lakes, playgrounds, schools, medical and other office spaces. A COMPLETE LIVING ENVIRONMENT.

Southdale is conceived as a complete regional shopping center under one roof. Malls and courts are enclosed and skylighted and air conditioned. This revolutionary concept in shopping center design insures a maximum degree of comfort and convenience.

The road pattern is carefully designed to handle the necessary traffic volumes, and to confine all through or non-residential traffic to major roads.

Areas of natural beauty are preserved and locations for community buildings, such as schools and churches, are provided adjoining the park and convenient to the entire area.



Design goes beyond the structure, and the economics. It is concerned with people, their needs, their wants, their happiness . . .



PHOTOGRAPHS BY HARRY H. BASKERVILLE, JR.

This exhibition is circulated by the American Federation of Arts. It is now touring the United States and Canada. Check with your local museum for dates.

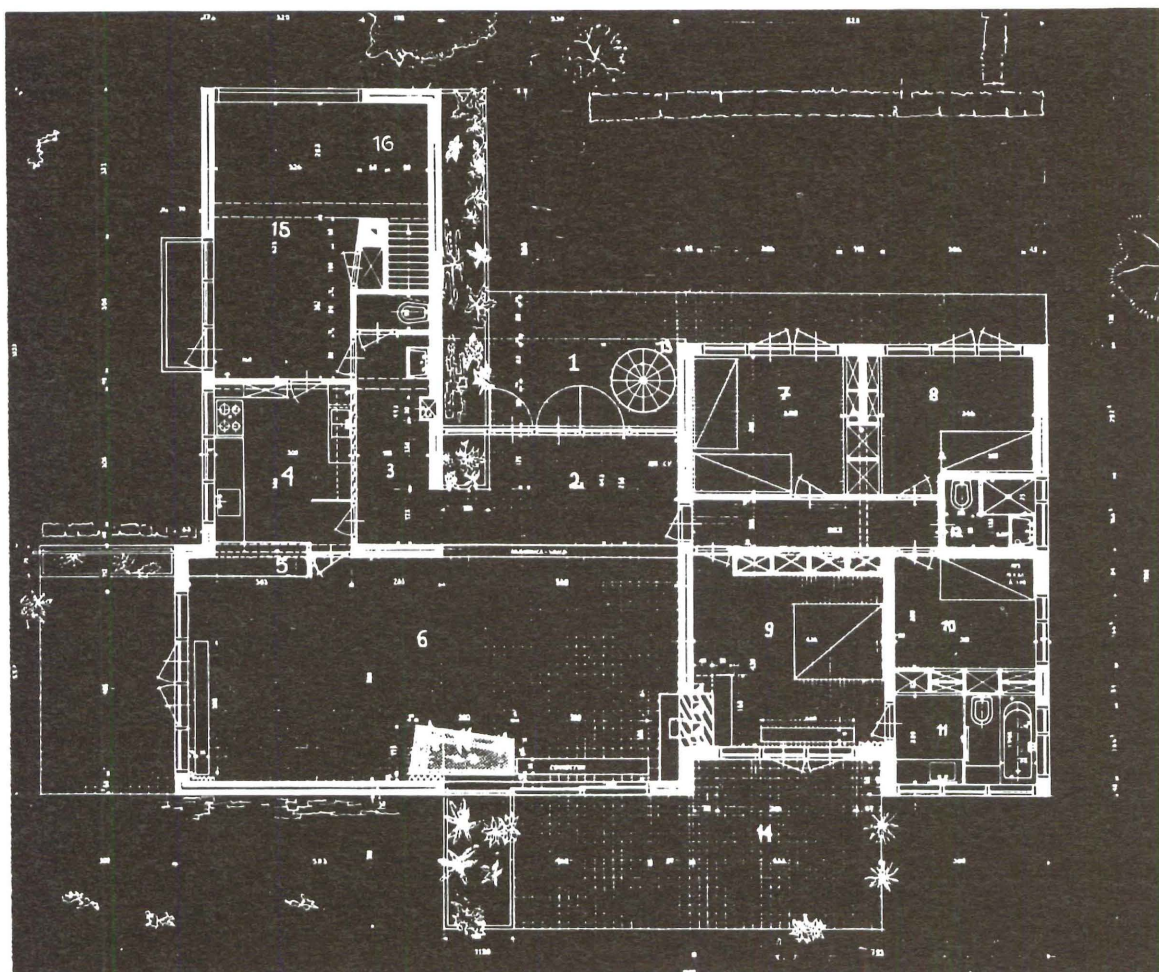




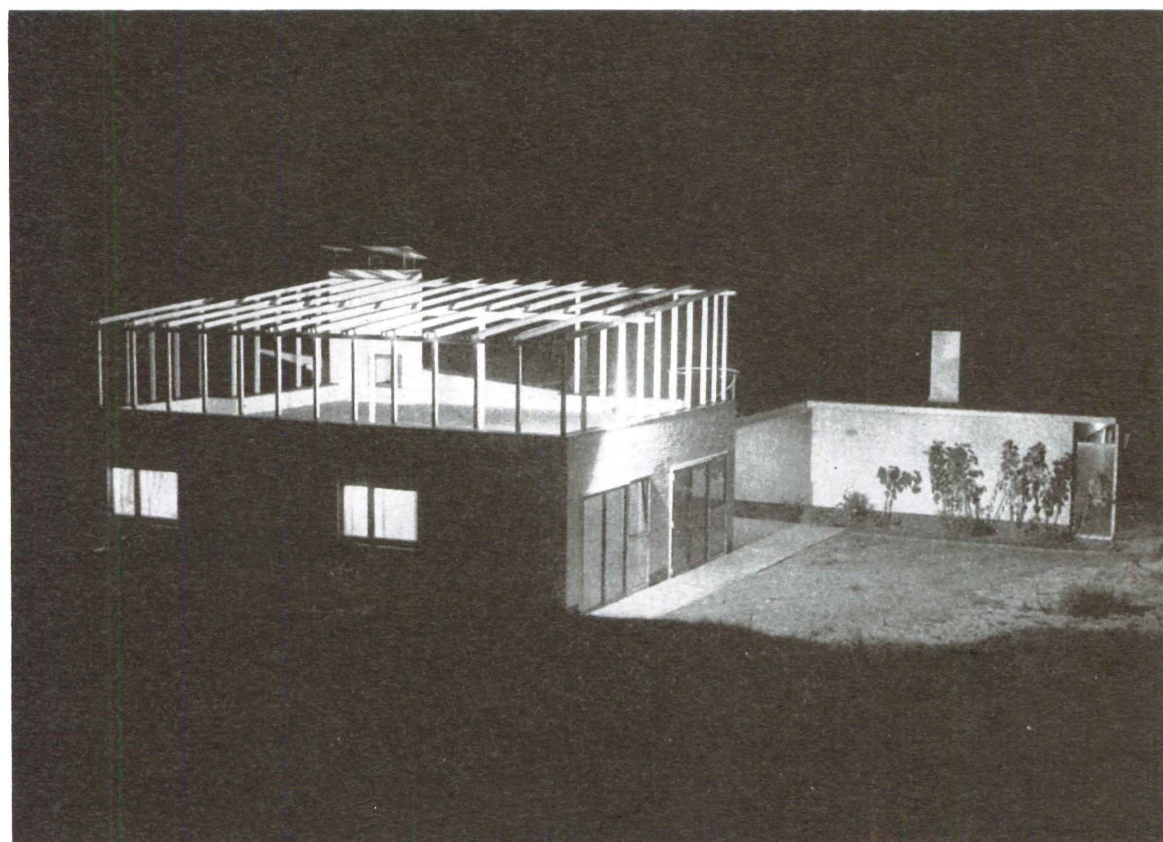
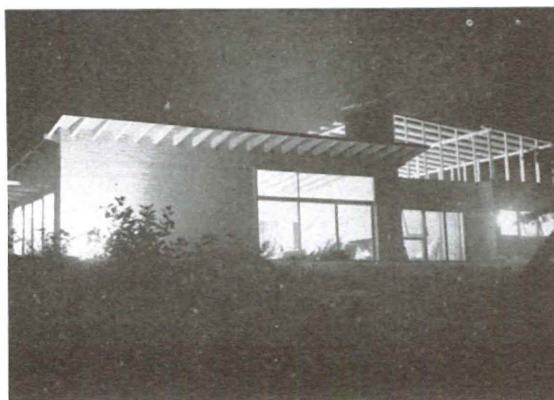
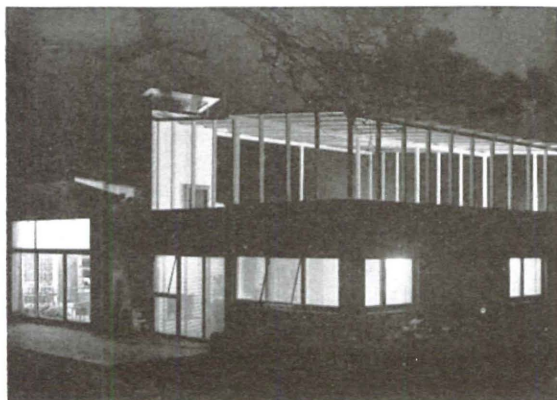
This house was planned around the family of a man, his wife, and three children. It has been built in a suburb of The Hague, in Holland, in an area of dunes. The plan has carefully separated the living section from the bedrooms and kitchen in order to provide privacy for the social and the more intimate living functions of the house. All wood work is in light gray, the interior and exterior walls are white; all moving elements such as doors and windows are dark gray; the walls are of hollow brick; ceilings of Oregon pine; windows are steel; the heating elements are constructed in the floor for a convector heating system.

HOUSE IN HOLLAND

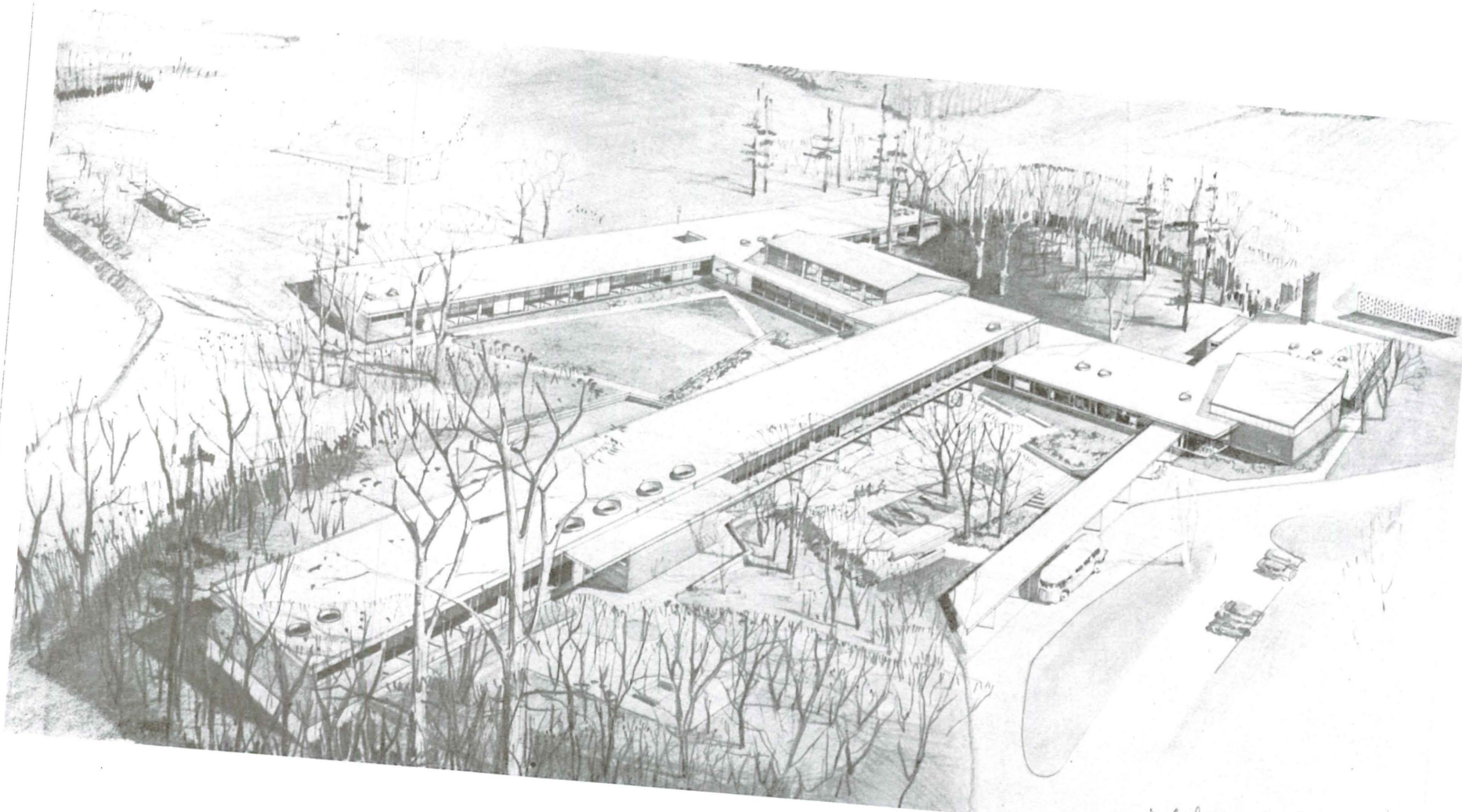
BY A. FOKKE VAN DUIJN, ARCHITECT



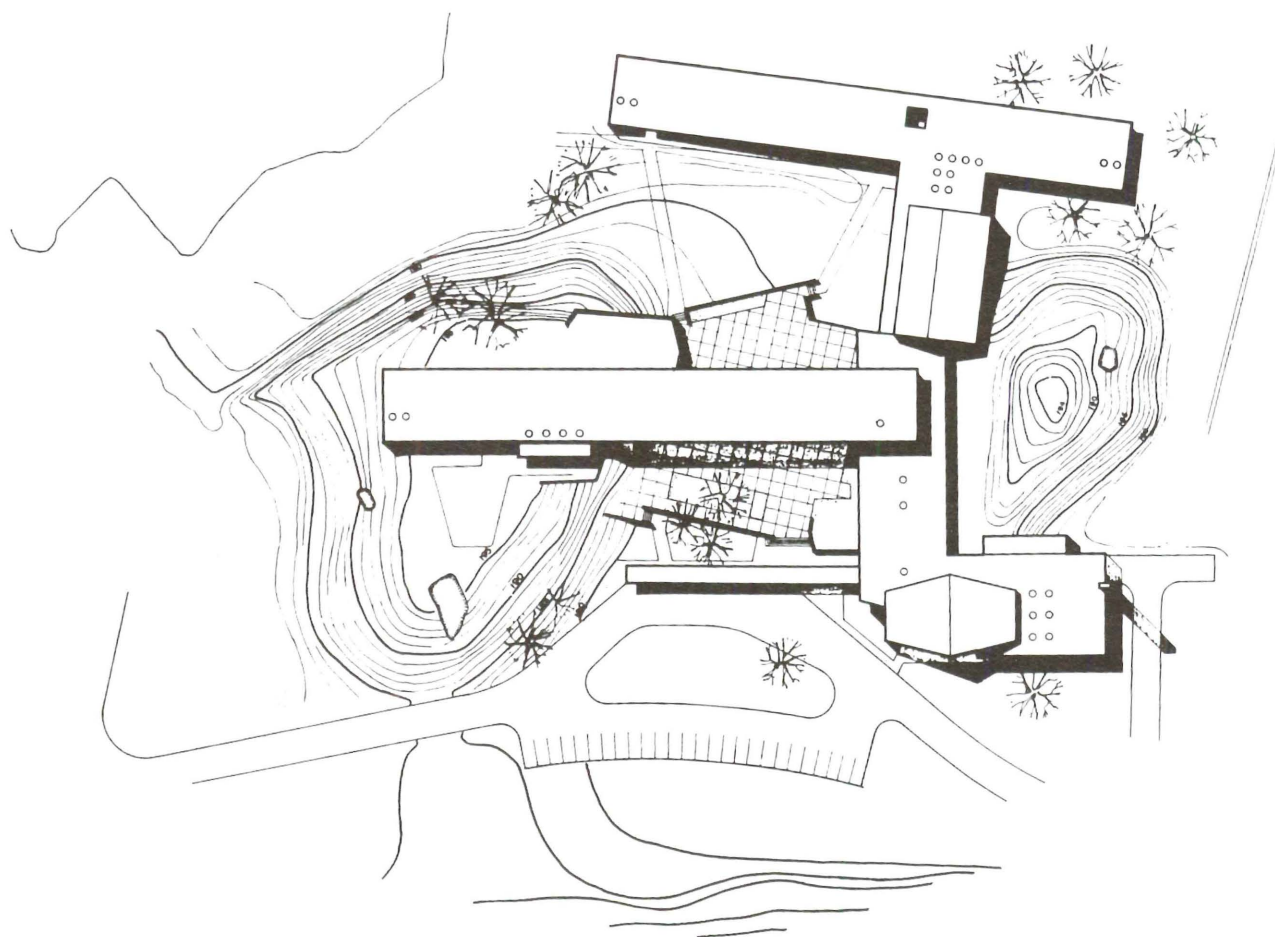
1. entrance
2. hall
3. wardrobe
4. kitchen
5. breakfastbar
6. living-room with dining-corner
7. nursery
8. nursery
9. parents' bedroom
10. bedroom
11. bathroom
12. shower
13. stairway to solarium, corner for meals, and sleeping berth
14. terrace
15. garage
16. bicycles' storage with stairway to cellar



PHOTOGRAPHS BY JAN ARNTZENIUS

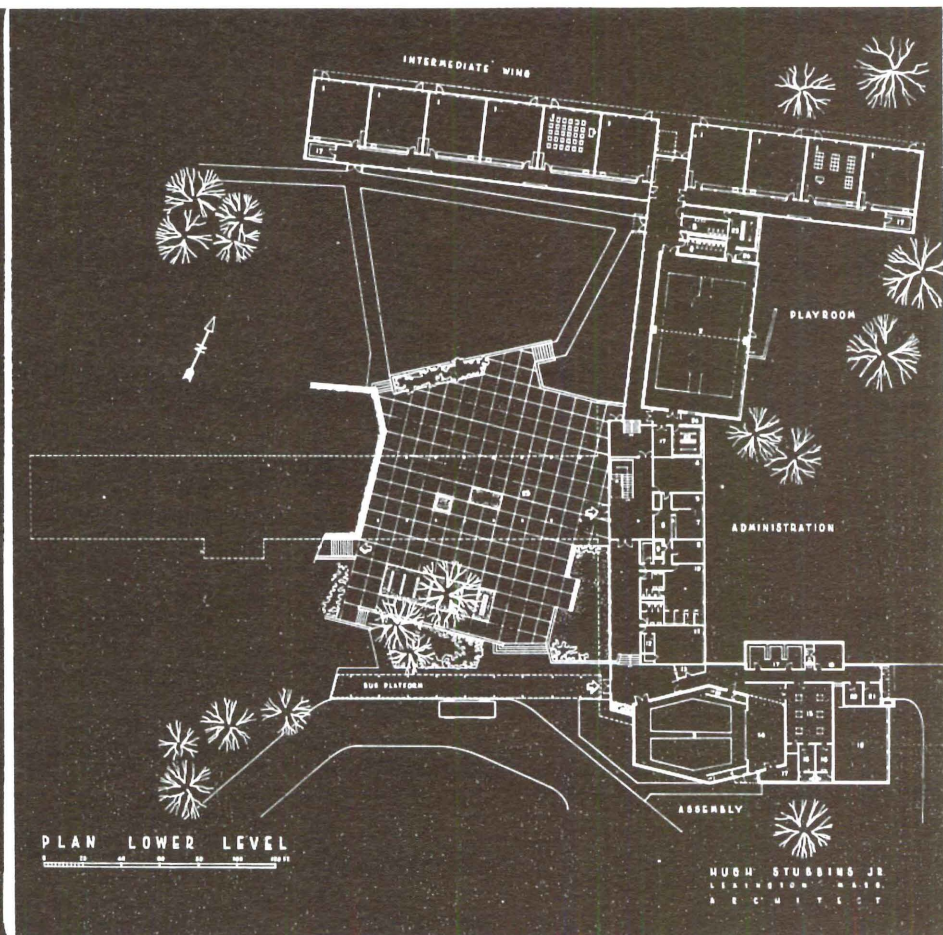
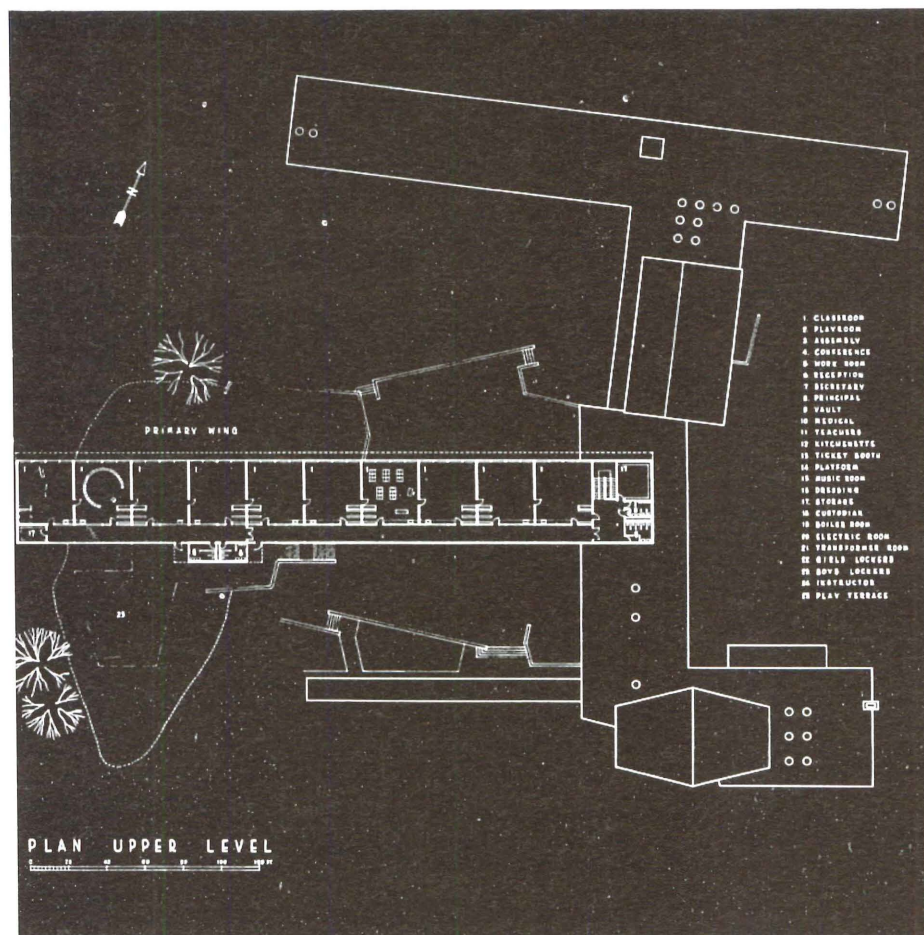


Angela Livingston, Architect
November 1982.



A PROPOSED ELEMENTARY SCHOOL

HUGH STUBBINS, JR., ARCHITECT



This project is part of a long-range school program proposed for Weston, Massachusetts. The plans as they have been presented will prevent costly improvisations in the future. The aims of the school, as outlined by the building committee, are the following:

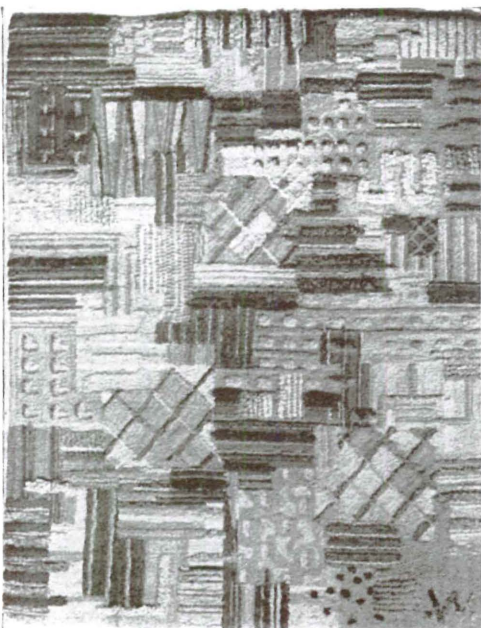
"The complexity of living in today's world presents a tremendous challenge to the educational program in the modern elementary school. No longer can this program be confined within the walls of a classroom or plant. It must be concerned with all aspects of the pupil's life which influence his growth and development. It must teach the three R's and much more. It must give each pupil knowledge and understandings of his environment as well as provide a setting where he can work and live individually and in a group; and where he will develop and maintain sound physical and mental health. Although the scope of this program reaches far beyond the classroom and plant, the modern elementary school building must serve as a center around which many activities of learning revolve."

The new school is to be built on town-owned land and will be constructed on two wooded knolls. Part of the adjacent level land will be developed for play area. The 20-classroom building will take full advantage of the natural contours of the land. Basically one story, the wing shown in the left foreground as the upper level will contain 10 classrooms for the primary grades, while the lower 10-room wing in the background will serve the intermediate grades. The location and arrangement of the classrooms provide ideal natural lighting. Bi-lateral lighting is obtained in the classrooms by a louvered glass partition above lockers in the corridor. In addition to the intermediate classroom wing, the main floor plan contains a 50' x 80' playroom, the assembly hall, administrative suite and service facilities. The playroom is large enough to accommodate a junior basketball court and may be divided into two rooms 50' x 40'. The assembly hall designed to seat 300 is strategically located so that it is readily accessible and can be used for evening community activities. The total estimated cost is to be approximately \$888,000.

DESIGNER—CRAFTSMEN AT WORK

A national exhibition at the Brooklyn Museum

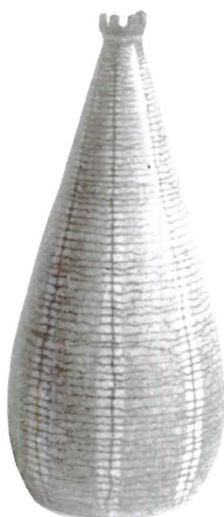
1.



6.



2.



"Designer Craftsmen U.S.A., 1953" is an exhibition of furniture, rugs, fabrics, silverware, jewelry and ceramics being produced by contemporary American craftsmen. The exhibition contains 243 examples of the work of native craftsmen who competed nationally for prizes offered by individuals and business firms under the co-sponsorship of the American Craftsmen's Educational Council and ten participating museums. The almost 3,000 entries were submitted to nine regional juries who submitted their findings to national judges meeting at the Brooklyn Museum. In determining the winning entries, the jury stated it "felt that craftsmen, the public, and even industry would

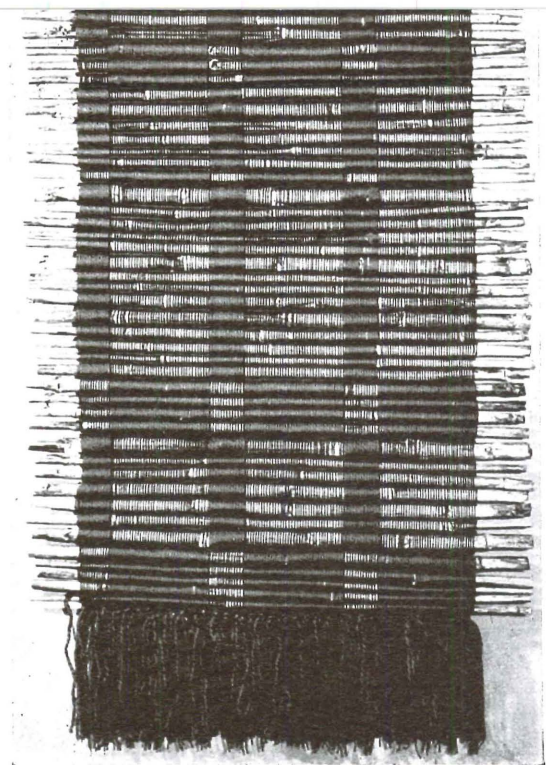


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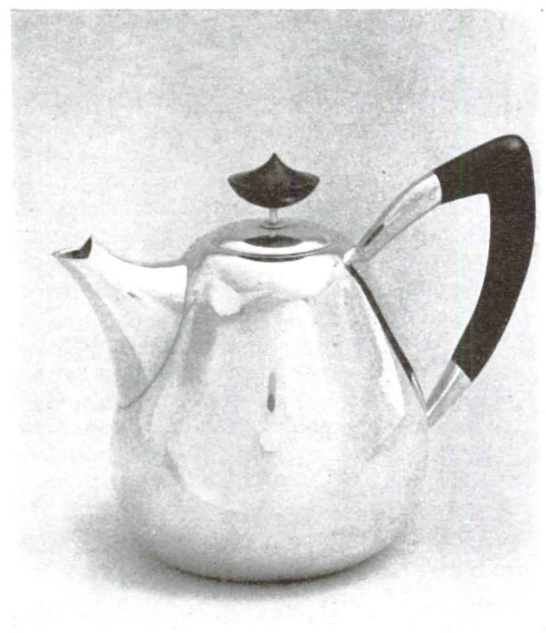
benefit from the impact of a truly discriminating exhibition of the best current work. The end result is a show which represents, in the opinion of the jury, the highest quality that can be found in a highly colorful setting pointing up the in American work at this time."

The exhibition has been beautifully installed subtle tones found in the prize-winning designs. The installation also permits close observation of most objects and should satisfy the curiosity of visitors who have the need to touch and feel many of the exhibits. The work will remain at the Brooklyn Museum until January 3 after which it will travel to the Art Institute of Chicago and then to the San Francisco Museum of Art for a West Coast showing. We show here a few of the objects from the exhibition.

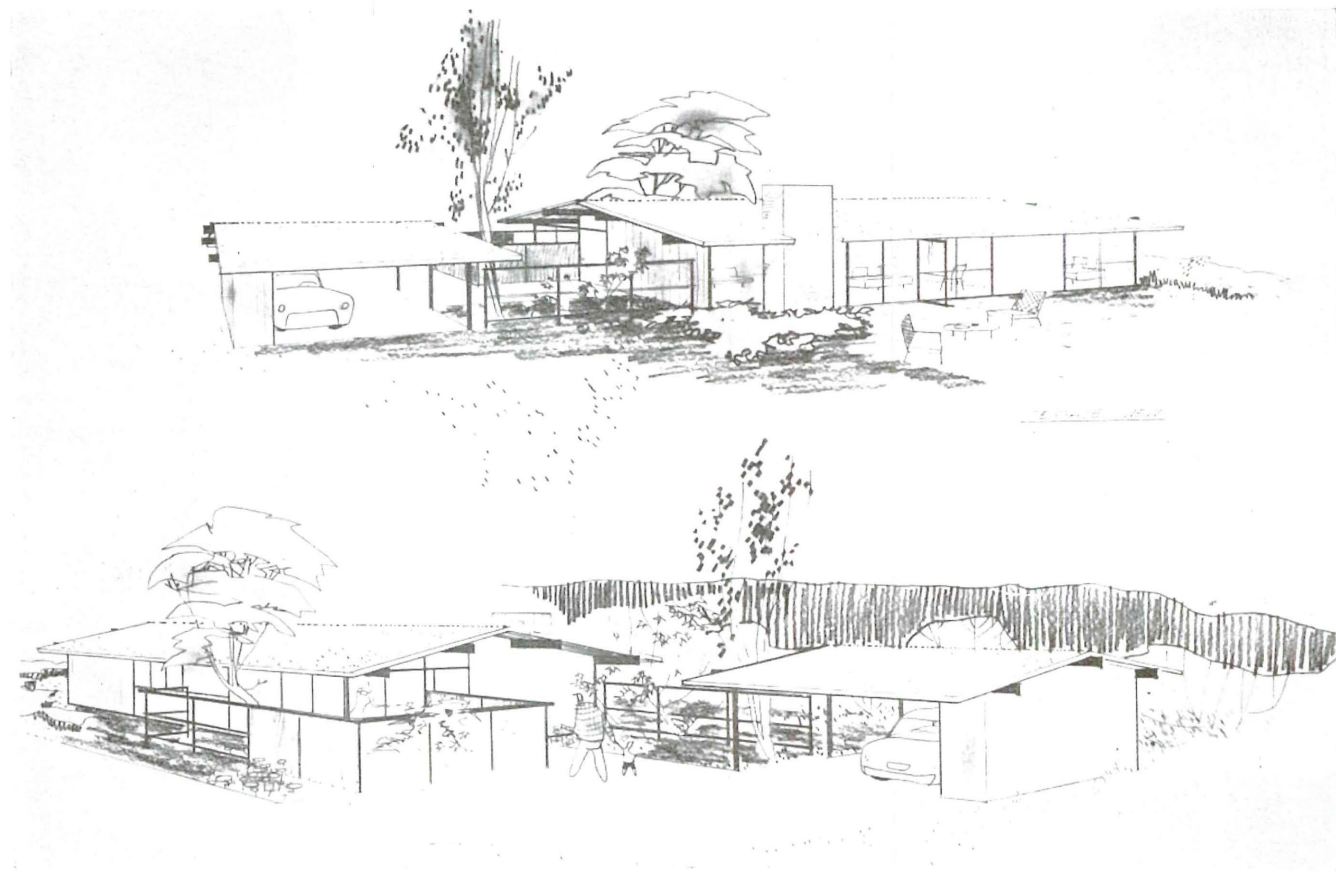
1: Paul David Holleman—Stoneware Bowl, 2: Robert W. Cremean—Stoneware bottles, 3: Lyda Weyl Kahn—Wall hanging, wool, cotton, teasel stalks, 4: Anthony La Rocco—Carved Mahogany bowl, 5: Peter C. Lear—Silver Tea-pot, 6: George Wells—Green hooked rug "Pastorale."



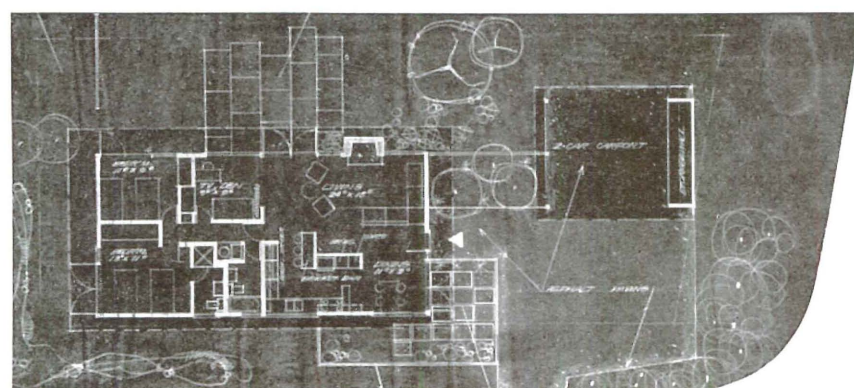
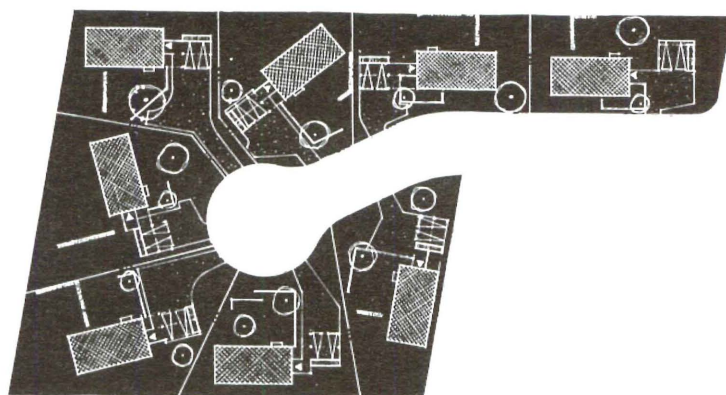
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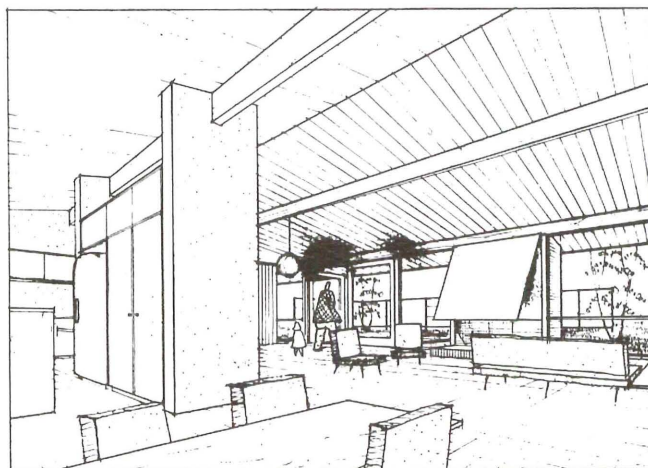


HOUSE FOR A MERCHANT BUILDER BY LEITCH AND RUDOLPH



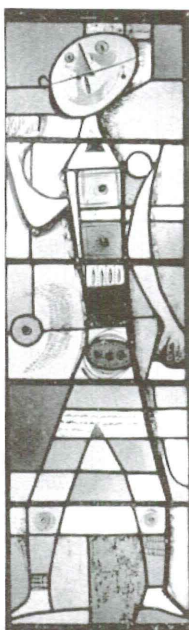
THE DEMAND: Most subdivision builders recognize the increasing demand for contemporary design in the merchant-built house. Some builders have developed one or two contemporary models and found them highly successful, a few builders have abandoned the conventional models entirely and are restudying their design aiming at this new growing market.

THE BUILDERS PROBLEMS: The merchant builder, unlike the contractor who builds custom houses, has certain fixed problems which have an effect on the design of his houses. He must build a house that will meet mortgage loan requirements, it must be economical to construct, its design and construction must be such that the FHA or VA will approve, it must be easily varied to provide an over-all custom built community appearance, and it must have buyer appeal.



THE HOUSE: This typical 1152 sq. ft. house treats the living, dining, kitchen, and den as one open space, screened only by low partitions giving the buyer more spaciousness and increased flexibility. The kitchen, laundry and bathrooms are grouped together to form a utility core, economical to build, and convenient to use. The plan is arranged to open on several private courts and patios, making maximum use of the entire lot. Though the plans are alike, each house will be individualized by orientation on the site, carport location, fencing patterns, color coordination and varied landscape schemes.

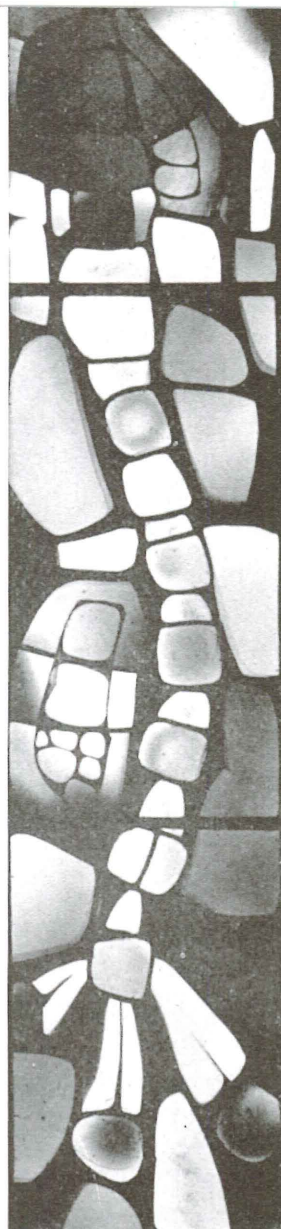
"Fish" Terry Sowers



"Figure" Terry Sowers



"Vertebrae" Robert Sowers



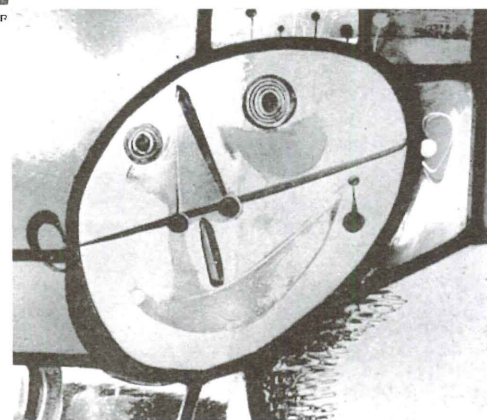
PHOTOGRAPHS BY ALRED LAMMER

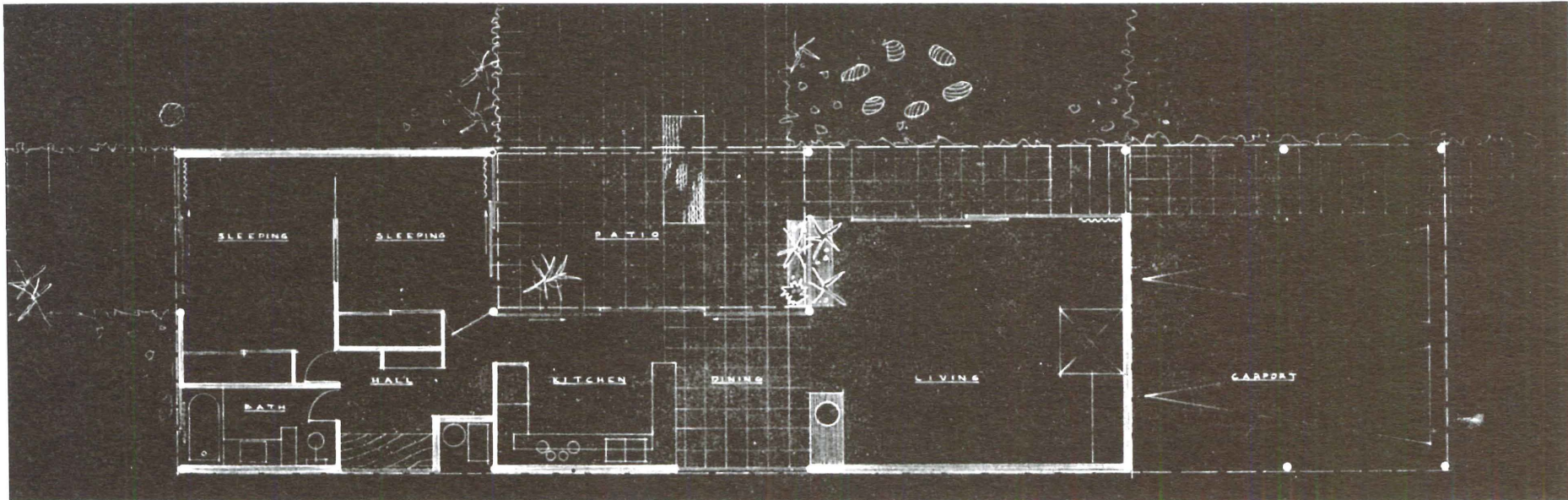
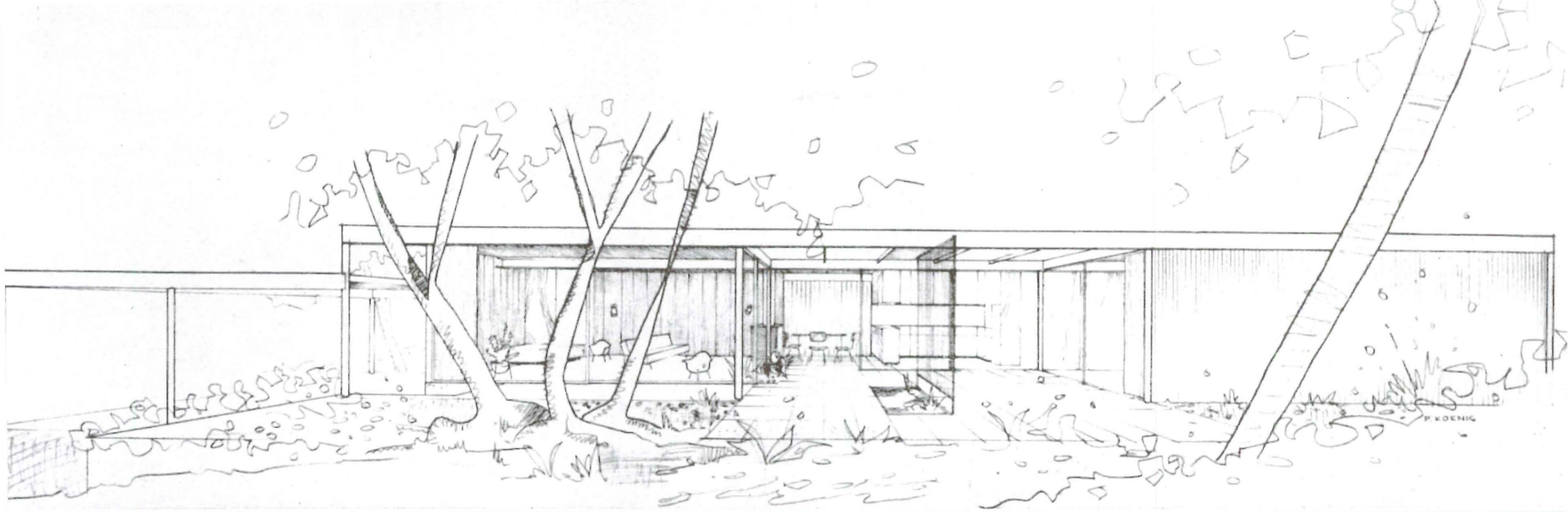
MODERN STAINED GLASS

In the examples illustrated the artists have been able to show that stained glass is a medium of great and rich possibilities which is by no means limited to ecclesiastical work. Robert and Terry Sowers have been working and studying in this medium for a number of years during which they have been on a Fulbright to England and Europe generally and teaching at the Central School of Arts & Crafts in London.



"Figure" Robert Sowers

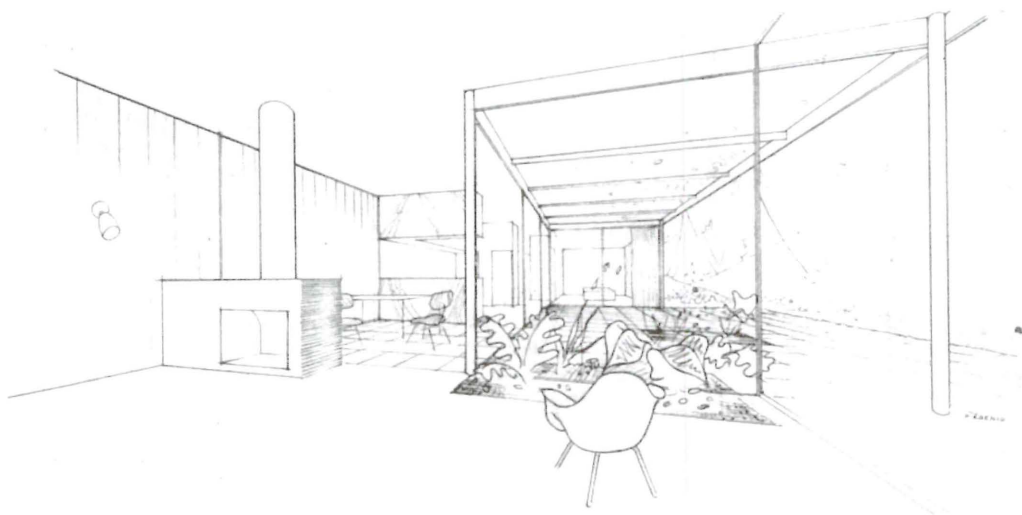




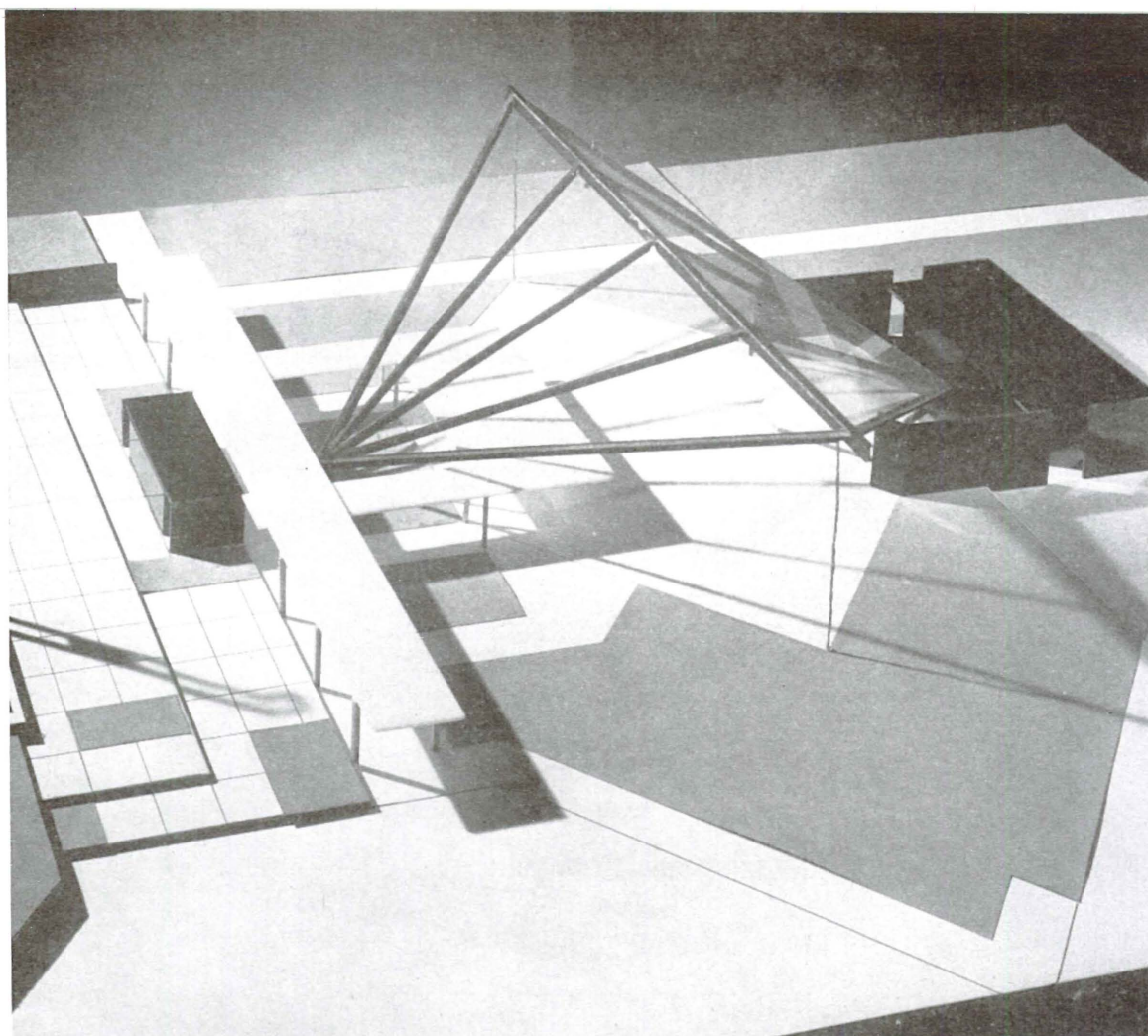
SMALL HOUSE BY PIERRE KOENIG, DESIGNER

The plan of this small house was controlled by the nature of the lot and the limitations of the budget. The property is a miniature valley, therefore by building between the slopes a difference of elevation of only 8' from front to back was achieved without excessive excavation and steep cuts. In this way most of the trees were saved and the natural watershed was unaltered. A central patio permits light and sun to penetrate the core of the house through the dense foliage. The kitchen, dining room, living room, and one bedroom open to this central patio and an extra wide side-yard. The master bedroom and bath open to the rear of the house. The view from all the rooms is directly to a forest of oak trees.

The structure is all steel frame; the roof beams rest on 2½" square columns with forces resisted by x straps in the solid exterior walls. These walls are covered with corrugated steel on the outside and wood paneling inside. Exposed steel roof deck is used with insulation and built-up roofing above. A considerable saving was achieved by the use of clay pipe for the perimeter forced-air heating system.

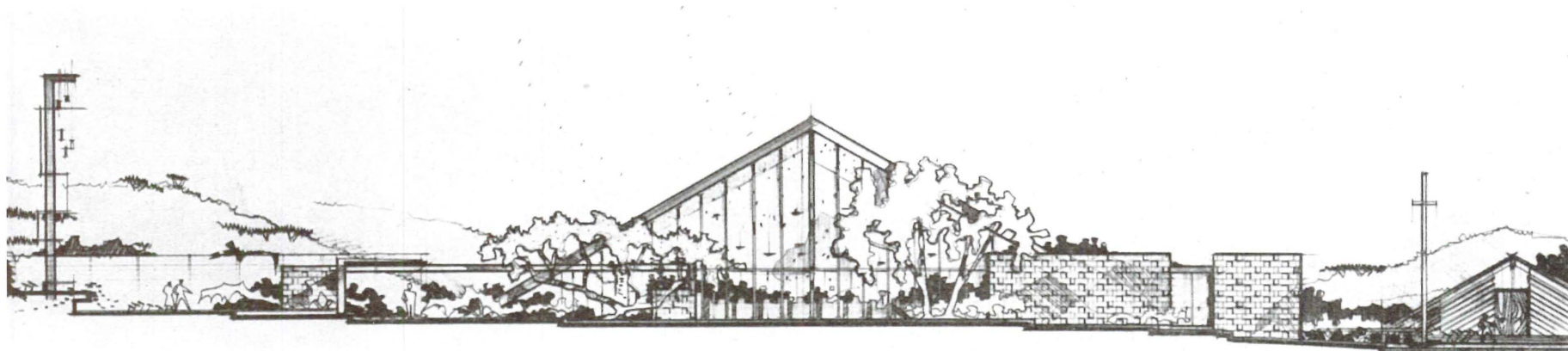
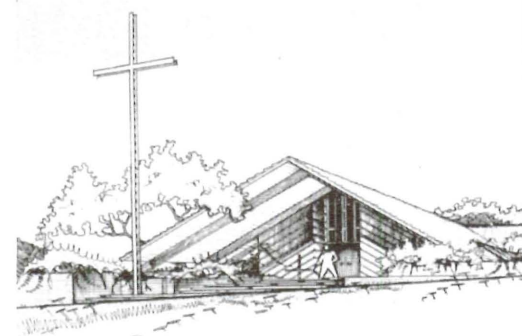


PHOTOGRAPHS BY ROBERT C. CLEVELAND



church

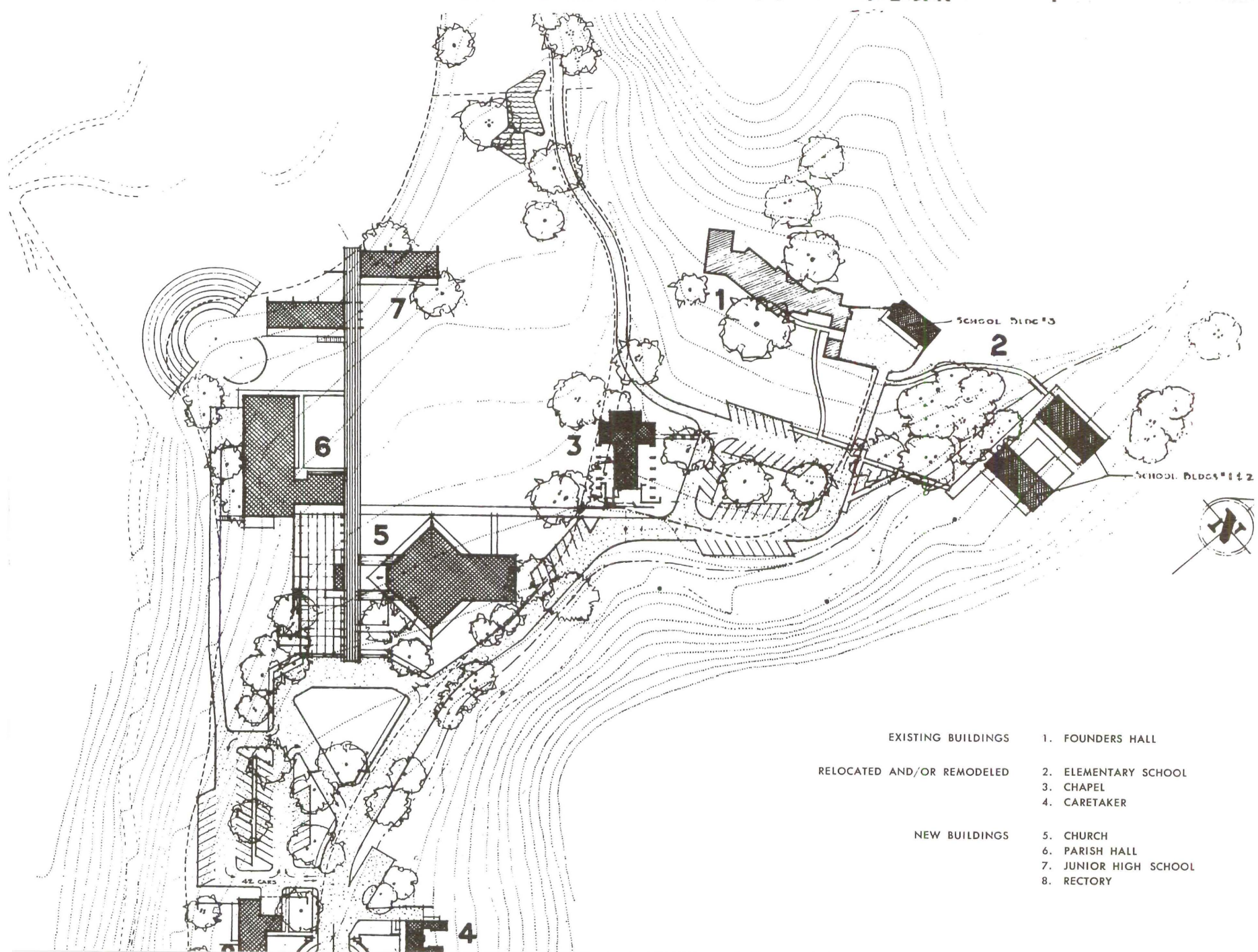
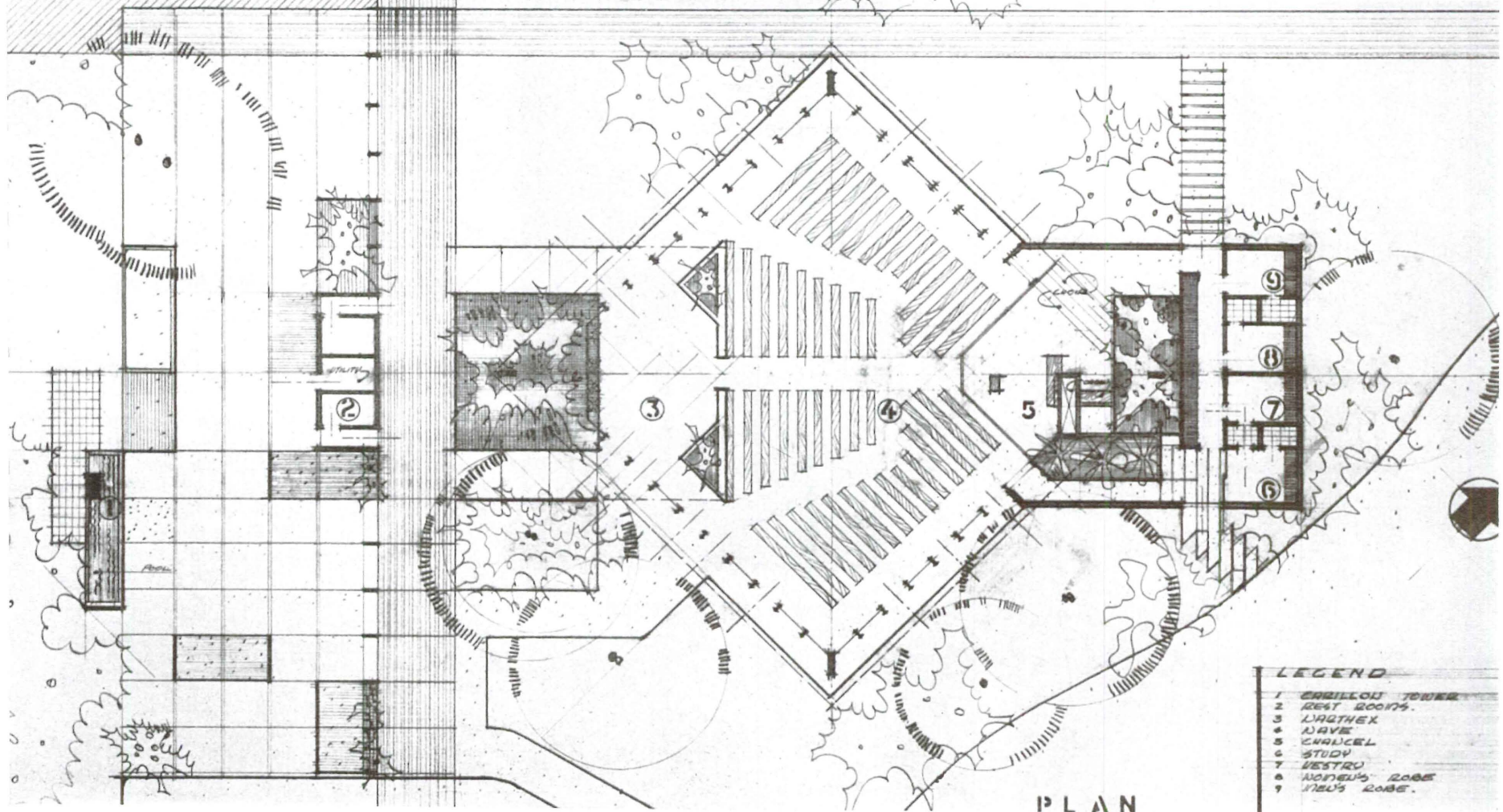
The site is a secluded wooded valley on which several established buildings are to be remodeled and new structures built to accommodate variations of planned activities. A founder's hall has been created from the estate house and a school building from the garage. From a former site, a chapel, two grammar school buildings, and a caretaker's house have been moved in and remodeled following a master plan for the area established by the architects. Future buildings are to be a church pictured here, a parish hall, a junior high school and a rectory. In addition there will be a swimming pool, an amphitheatre and athletic fields.



The natural setting of the church established the design of the glass enclosed structure which integrates the wooded surroundings with the worship area. Partial masonry walls are used to enclose the altar area. The robing, rest rooms and the rector's study are the only area to be fully enclosed. To achieve the glass enclosure, two triangular steel roof frames were used with one side of each together to form the ridge. The opposite points rest on footings to form only two points of roof support. Balance is obtained by a cable tension member at the two opposite corners. Glass mullion sizes are thus kept to a minimum. The finished roof structure will be the two simple triangular planes possibly punctured by skylight circles. The model, shown here, is with a glass roof only for purposes of revealing the structural system.

A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS

EMIEL BECSKY, ASSOCIATE



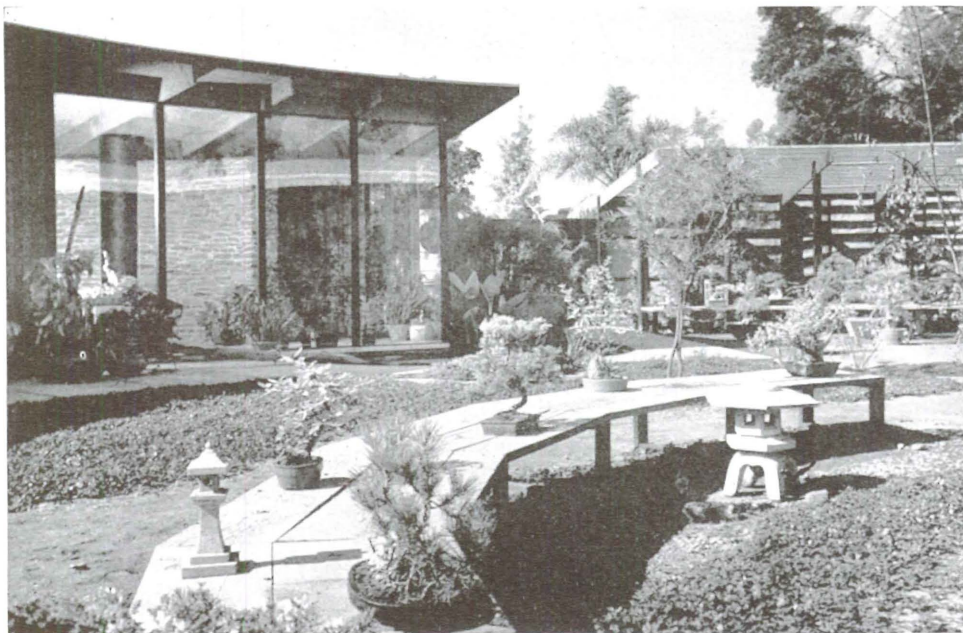
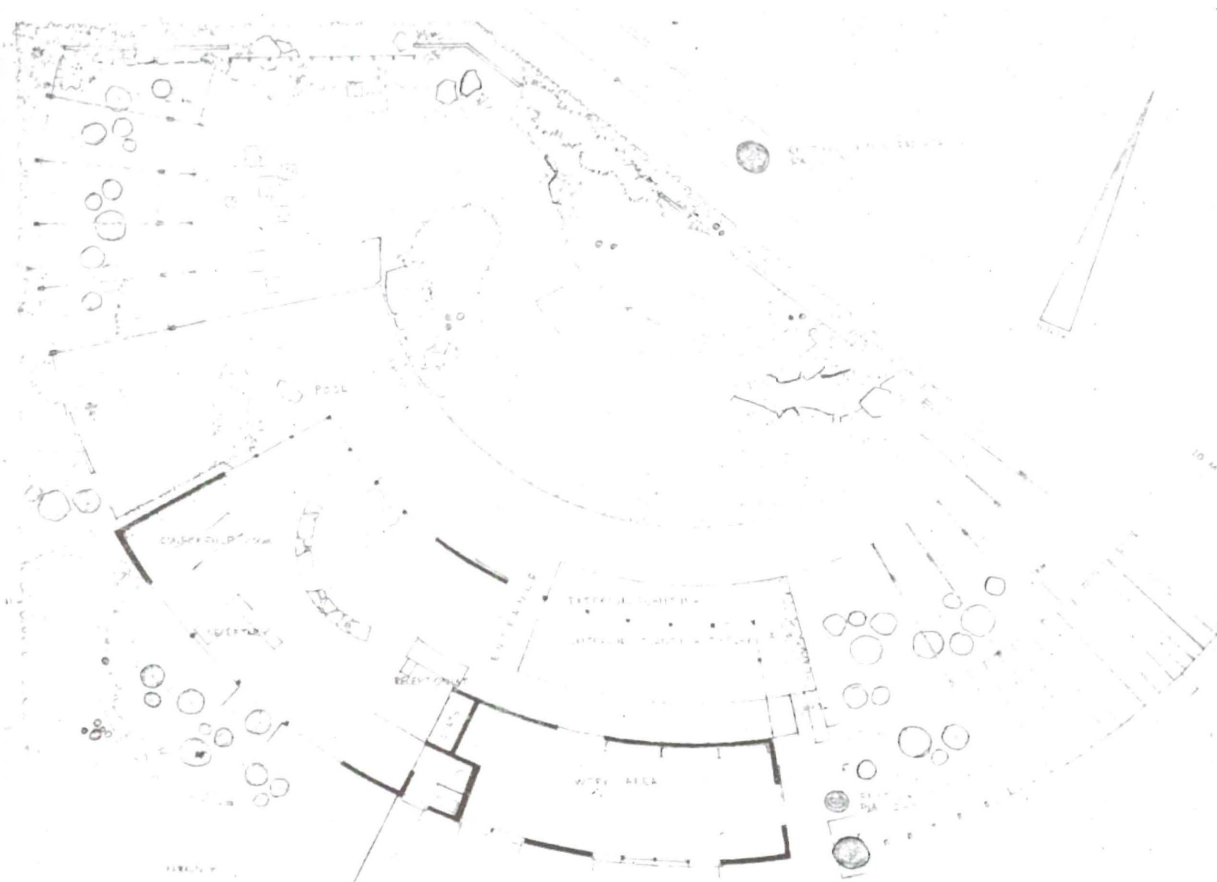
Designer: ROBERT J. CLARK
 Architectural Supervision: CHARLES W. ERTZ, Architect

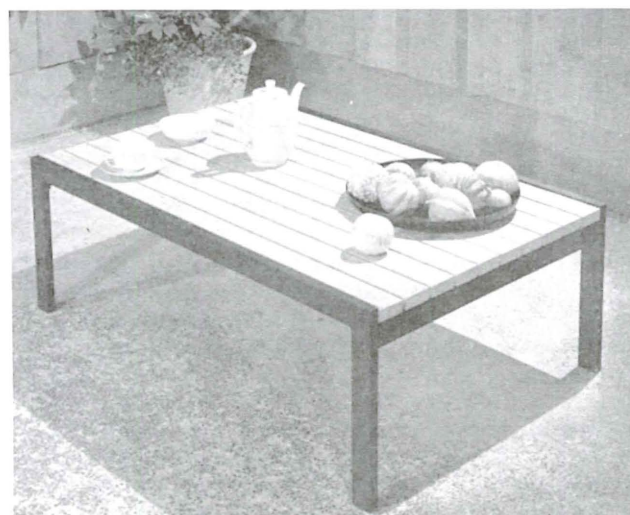
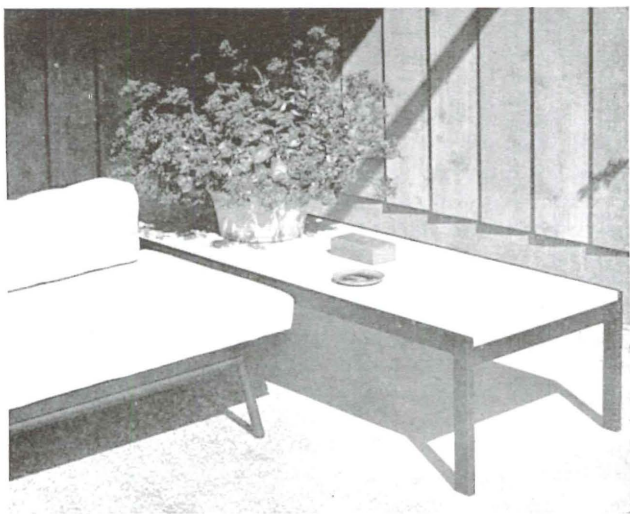


PHOTOGRAPHS BY DOUGLAS M. SIMMONDS

OFFICE FOR A LANDSCAPE ARCHITECT

The problem was to erect a structure that would serve as an office for the client and his associates in the field of landscape architecture and which also could be used to display rare specimens of plants. The site is a pie-shaped $\frac{3}{4}$ of an acre facing three streets. It was necessary to orient the building to the north in order to protect plant material from excessive sun. After preliminary studies the hemicycle design was developed inasmuch as it seemed to best suit the irregularities of the site and the flexibility achieved allowed full orientation of the entire site. The screening along the property line which acts as a back-drop made it possible to open up the building with a glass facade permitting the landscaping to carry on to the actual structure.

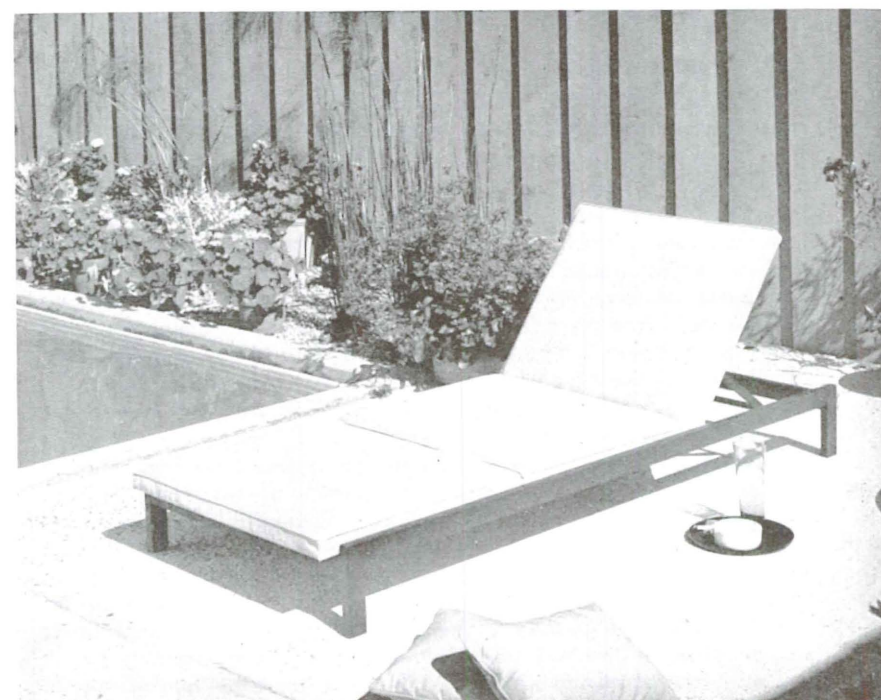




tables of black square steel tube; tops of redwood slats and travertine



two lounges: above, one with three rubber-upholstered adjustable sections; below, a double lounge with steel frame adjustable to three positions; available with 3"-foam rubber mattress or standard rubber bed mattress in firm density

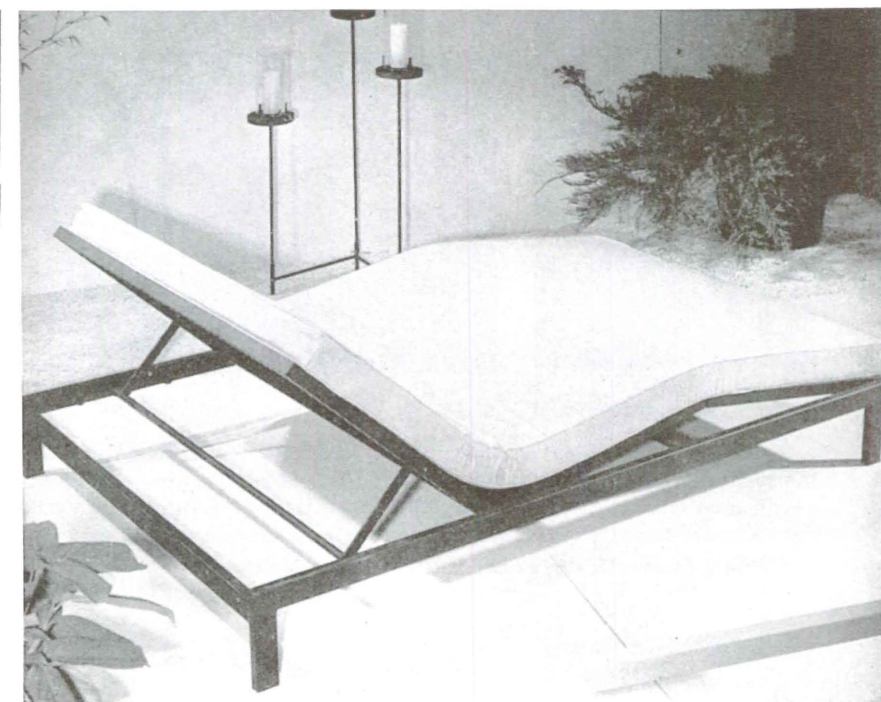


PHOTOGRAPHS BY PHIL FAHS



NEW OUTDOOR FURNITURE BY VAN KEPPEL-GREEN

These examples from a new line recently announced by Van Keppel-Green follow in the best tradition of the designer's work and represent a series of outdoor pieces all beautifully designed with a clear eye to their simplicity and usefulness. The rectangular steel tubing used for the collection of tables has permitted a wide selection of tops of varied materials. The adjustable lounging pieces using foam rubber pads extend this well-known line of outdoor furniture.



ART

(Continued from Page 3)

For the sense of isolation is a characteristic of Rosenthal's work. These charismatic figures—Orpheus, Eurydice, *The Harp Player* (David, perhaps), *The Three Kings* (presumably from the East) and Moses—might be standing in the desert instead of in a gallery on 57th Street. No doubt that is as it should be; they were lonely people who found themselves by themselves.

The figure of Moses holding the tablets in one hand with the other hand raised commandingly epitomizes what I believe to be at the core of Rosenthal's sculpture: the sense of holiness dwelling in all things, the Presence to Whom the prophet calls our attention. Very likely it is because Rosenthal has this sense that he is able to invest *Mother and Child* with sentiment that is not sentimentality. I think this quality is rather rare in our art. We have plenty of passion but sentiment is not so instinctual, sentiment is more the expression of feeling, and I suspect that feeling as a conscious, uninhibited, regulatable function is as rare among our artists as it is among the rest of the population.

Most of Rosenthal's sculpture is rectilinear—line drawings made in space from long bronze and brass filaments—and the arms, torsos and legs of his figures are as meager, as strait as those of the mantis. Recently, however, he has made a series of reclining figures of women (not too inviting, these women: they are like elongated traps) which might have been assembled from hooks and sickles. This is a new direction for Rosenthal which I feel he needs to explore more fully, for somehow his reclining figures do not quite come off. In *The Three Kings* he explores another new direction—the interplay of line and solid plane—and this is one of his best pieces.

* * *

There is one other figurative painter I wish to comment on this month: the Englishman, Francis Bacon, who is showing his large, startling paintings of apes and madmen at Durlacher Brothers.

This is Bacon's first New York show and, clearly, he has a powerful talent. It is a talent about which I have misgivings though, for there are times when, however much one may admire an artist's technique, the content of his art is such as to preclude enjoyment, and the subject-matter too flamboyant not to seem obtrusive. Which, I suppose, is only another way of saying that Bacon's painting is "literary." And my admiration of his technique is temperate. For while his mastery of means—of line and of a highly sophisticated, atmospheric kind of color—is undeniable, he is rather flashy: a gifted, facile artist with a regrettable taste for madness in its more theatrical manifestations.

Several years ago Life Magazine ran an extraordinary photograph of a baboon perched on a rock in the middle of the sea. I thought of this photograph while looking at some of Bacon's paintings. One shows a gray ape squatting like a stone Pan in the middle of a field. In another a dark gray blur looms through the tall grass under an aurora borealis sky—Africa, I suppose. I liked best one of an ectoplasmic ape, a ghostly image about to dissolve in gray-lavender smoke, sitting in the fork of a tree. Night is falling; perhaps this is the end of the world; everyone has gone and the ape is alone, howling at the dark sky.



Bacon
Study for a Portrait No. 5

Riopelle "Coups sur Coups"



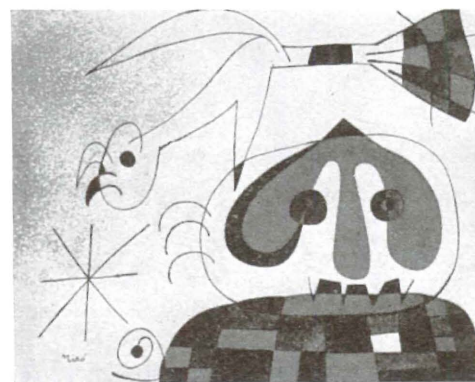
Innocent X) attracted the most attention in the press. There are eight of these studies, of which five are included in the exhibition. The prelate, wearing smoky bluish lavender robes, sits before an expanse of velvety black in a schematic cube of white and gold lines (presumably indicating his throne and the walls of his apartment.) The studies are much alike, only the face and the position of the arms changing significantly. In No. 1, a cold shrewd face stares down from the canvas. In No. IV the features are blurred, and a hand is raised wearily as if to adjust a mask. In No. V, the mask adjusted, the face breaks into an urbane and rather fiendish smile. The rest of the figure is relaxed, but one senses that madness is a step away. In No. VII the smile is gone; the shoulders are hunched; the mouth opens in a scream. In No. VIII, the face, horribly blurred, sinks into shadow while the arms twist and turn in the ritualistic gestures of the insane.

There remains the description of Bacon's technique. As I have said his paintings are large. Being sized from the back, they are perfectly matte. Paint is applied very thinly. The palette is limited to a few somber colors—sooty black and midnight blue, for example—, chalk white, subtle lavenders and pale grass greens. Often large patches of buff canvas serve as a secondary color. Where line is used it is swift as a beam of light. The blurred image—a sort of cinematic fade-and-dissolve—isolated against a large background, is a favorite device.

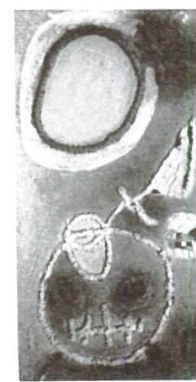
I think it will be clear to the reader in all this that I have a high opinion of Bacon's ability, technical and expressive. My quarrel is with his taste, for I do not see how a reasonably adult mind can be expected to take this Grand Guignolism, this romantic fascination with the macabre very seriously.

* * *

Another exhibition that did not excite me as much as it seems to have excited some of my colleagues was a selection of recent paintings by Miró at the Pierre Matisse Gallery. Now I yield to no one in my admiration for Miró at his best, but I felt he was at his best in only a few of these compositions. Most of them seemed more interesting as fanciful technical flights than as works of art—as if the artist were so absorbed in painting as freely as possible, à la Miró, that he put very little of himself, his deeper self, into them. It has been said that in these paintings Miró has pulled out all the stops. Maybe that is why they are so unsatisfying. A work of art must be hermetically sealed—lest the magic slip out through all those unstopped holes.



Miró "Le Regard Fixe vers L'Horizon"



"Peinture sur Masonite"

The paintings are of all sizes and shapes. One is on raw masonite: a face and mouth in outline gouged into the wood with holes burned through for eyes, and a red sun and black star in the space above. Most are on canvas. There is a mural over six-by-twelve feet large. In the center, jack in a big red and blue box pops up and away, sideways. Other heads, mask heads, travel sideways, too. Black trees stand about, arms raised in hosannas, and there is a black sun. The background is grimy gray and pastel. It is a gay-savage work, garish, barbaric and repellingly handsome. At least I was repelled. Communing with that, I thought, would be like communing with a playful shark. On the other hand, not communing was not experiencing, and not experiencing was not very interesting, either. There were several other not—experiences in the show.

And a few exquisite paintings: No. 4, for example, an arrangement of straggling black lines floating in opalescent space, in an eternal pearl gray dawn. There, among puffs of purple, blue and golden brown, human plants and animal planets are born: reflections in a magic Miró.

In Jean-Paul Riopelle we are dealing with a painter of exceptional gifts who may come to be recognized eventually as a major artist of the post-Miró generation. Riopelle was born in Montreal in 1923. In 1946 he went to Paris where he now lives and where he has already had four one-man shows. He is one of the stars of the exhibition of paintings by younger Europeans at the Guggenheim Museum and his work may also be seen at the Pierre Matisse Gallery, where he is currently having his first American show.

Riopelle lives in the Old World but does not paint that world. He paints a world where time does not exist: the forest. He paints it in all its moods and seasons—the actual forest, and imaginary forests of the mind. Imaginary? From a mythopoeic or psychological viewpoint a vision is no less real than the phenomena of the material world. Especially when it is so vivid that it takes form: becomes a work of art. There is nothing diffuse, nothing of the mirage about Riopelle's vision. His paintings have an intense physical presence; they show how a dense forest looks and feels more vividly than any others I have seen. Some of them are small, some very large: *Hommage a Robert le Diable* is approximately seven-by-ten feet. Some are very dark: the northern forest, the swamp, or the forest at night with moonlight on the black tree trunks. Some are dark but splattered with light; others, flooded with light like a forest in late spring. In some of the most successful, most complexly organized, radiant patches of light evoke the mystery of a deserted clearing in the wilderness.

Riopelle's colors are strong and contribute to the power of his work. They include many greens and yellows and a good deal of black, dark red and blue. Often two colors, coupled with black, are dominant. In a few the forest is dark green but the trees are black and white—like white birch.

Now all this is done with a great deal of art: this is no mere transcription or reproduction of nature. An artist does not imitate natural appearances and create an ersatz reality: he puts himself in tune with natural laws but also with his own: he dances with nature as he would with a woman—and if he is a *masculine* artist, he leads.

Riopelle's painting is very musical, with different color-melodies, rhythms and tempos established in each painting by color-notes, repeated, singly or in clusters, at intervals across the canvas. Musi-

cal qualities are also obtained by applying the paint rhythmically, with the direction and length of each stroke and the variation of texture strictly controlled.

The paint is thick. Riopelle uses a knife, often laying on two or more colors with a single chopping or sliding stroke—so that a patch of dark blue, say, two inches long, may be veined with red and green. This is kept up across the canvas with different colors and with the direction of the stroke changing radically from time to time. How much inventiveness, vigor and taste he brings to this technique can only be appreciated when one sees a large number of his paintings.

In all of Riopelle's most successful compositions, a leitmotiv and an overall structure (or "drift" in the pattern of colors and knife strokes) are established. Visual analogies for these: fallen and standing trees; long black branches on the ground weaving in and out among the bushes and trunks of the trees. And often a spangling of delicate white lines radiating from a central point (like a spider web covered with frost, or like rays of light from a drop of water on a blade of grass) and set here and there among the rich dark colors, leads the eye in a zigzag course across the canvas. Riopelle's best small paintings are dramatic flashes; his best large ones are inexhaustible labyrinths of interweaving lines and colors.

Inevitably his work will be compared to Jackson Pollock's, and the comparison is useful, revealing the fundamental differences in the method and art of these splendidly gifted men. Pollock works with line—and more recently, in *Composition No. 12*, with line and color, as separate, reciprocal, or antiphonal, elements. Riopelle works with color; he composes forest fugues with wedges of color. And, of course, he paints, he doesn't weave color through his fingers. As a result his rhythms are entirely different from Pollock's: less somatic, coiling, darting. His partner in the dance is a daughter of Freya and not of the serpent goddess.

To appreciate the work of the new French painters (Soulages, Mathieu, De Stael, Riopelle, Schneider and many others), to make ourselves available for the experiences their art offers, we must readjust our vision and rephrase our criteria as we have had to with

(Continued on Page 32)

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DOROTHY LAMOUR, PARAMOUNT PICTURE STAR



ART

(Continued from page 31)

our own artists of this generation—and as our older contemporaries had to when they first saw the work of the fauves, cubists, constructivists and neo-plasticists. The truly modern artist is an explorer in a new land where the terrain is difficult, the water dark and the monsters unfamiliar, but where angels and goddesses, light and order may be found as well. Because we too are in on the adventure, we have a right to demand that the commentaries and trophies our artists bring back do justice to the complexity of their experience and ours. But we are irrelevant and impertinent if we demand that they employ a grammar of form, a manner of presentation, that is obsolete or inadequate. We must determine what is still viable, learn to recognize in new situations the operation of those principles which are still alive, jettison some of our habits of vision and develop others. Above all, in our evaluation of the new art we must formulate criteria which are related to the facts of life in the new world, i.e. to the discoveries of the cosmologists, psychologists and artists. I doubt that we will be able to do this until, as artists, critics and appreciators of art, we rid our thinking of the old Pater-Fry nonsense that the artist must function not as a whole man but as some kind of aesthetic machine, grinding out optical sensations: significant forms signifying nothing.

MUSIC

(Continued from page 10)

Trio by Villa-Lobos; Honegger's *Concerto da Camera* for flute, horn, and piano; "La Belle Dame Sans Merci" by Wallingford Riegger; Mrs. Coolidge's own *Lament* for strings; Stravinsky's *Apollon Musagètes*, written for the opening of the Coolidge Foundation in the Library of Congress; and Hindemith's *Herodiade*. At the conclusion of the festivals Mrs. Coolidge, who had just passed her 89th birthday, received an ovation.

I join in that ovation. I add my triple: Bravo! to the applause that all of us must feel when think of these three great ladies who more than any others have made chamber music an expected part of our domestic life experience. Our children and grandchildren will go on deriving benefit from the work of these great ladies, even though they may be no longer individually remembered, and only historians recall their names.

NOTES IN PASSING

(Continued from page 11)

Jefferson wrote: "Popular education produces self-government, and popular government is neither sure nor efficacious if the people are not educated."

It is largely due to him and to Benjamin Franklin that the United States was the first nation to establish free and compulsory education. (It had been compulsory in Sweden and Denmark since 1719, but not free.)

For the very modern conquest of the universal right to education, the ground had been prepared, of course, by all the great educators who, throughout the ages, had tried to promote study and raise its level. Some struggled against the ignorance that was too generally accepted as being the lot of the poor classes, of other races, or of women.

Others fought against false forms of culture, like dogmatic or routine education, sciences that had become petrified in false formulae, or pedantic and lifeless knowledge. At the dawn of modern times, while Comenius, Thomas More, Erasmus, Bude, Rives and Montaigne planned the lines of a powerful new culture, Rabelais and later Moliere cruelly satirized the shallow and soulless learning of incompetent teachers or doctors.

In our times, whole continents, where lower standards of living seemed inseparable from an equally low standard of education, are now adopting popular education, accessible to all. This, as Jefferson said, is essential to any democratic regime based on popular endorsement.

Recognizing that human dignity demands that all men be educated with a view to the preservation of justice, freedom and peace, the United Nations wrote the right to education into the Universal Declaration of 1948.

Unesco, whose constitution enjoins it "to advance through the educational, scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind," has a major role in the implementation of this right.

That is why Unesco, in collaboration with its Member States and with the United Nations and some of the Specialized Agencies has undertaken a program for the development of what is known as "fundamental education," particularly intended for the vast underdeveloped areas of the world.

Literacy teaching is just one aspect of fundamental education. It merely opens up wider horizons which lead to campaigns for the improvement of health, living standards, food production and hygiene. Its aim is "to help people to achieve the social and economic progress which will enable them to take their place in the modern world."

To bring fundamental education to all who need it requires a great many teachers possessing the right techniques and teaching aids. As a first step to meeting this need Unesco has undertaken a bold experiment—the creation of a network of regional fundamental education centers where technicians receive practical training in this new branch of education.

The basic purpose of these centers is to produce "teachers of teachers," as graduates from the courses return to their own countries to staff similar centers organized on more local lines. In these centers teachers who are to work in the field will be trained.

To keep in touch with educational developments throughout the world, Unesco has organized an Education Clearing House which carries out enquiries and studies in co-operation with the International Bureau of Education at Geneva, and with national documentation centers.

Whether it concerns itself with education for women, education for international understanding, the special problems of children, the improvement of curricula, methods and teaching materials, teaching about Human Rights and United Nations, or work for young people, all Unesco's activities in these fields have one basic aim—making the principle of the right to education a practical reality.

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(114h) Styrofoam: New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes, packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(103h) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

(122h) "Recommended Building Code Requirements for Vermiculite Plastering, Acoustical Plastic, Fireproofing, and Concrete": New 16-page booklet presenting all recommendations covering proper requirements for vermiculite products. Convenient reference for construction officials, agencies and for building codes. Also covers fire resistance of constructions protected with vermiculite products. Vermiculite Institute, 208 S. La Salle S., Chicago 4, Ill.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. Hollywood 4-8238.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(182a) Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniformity of size, with hydraulic presses producing 110,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, water-proof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walks, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information. California Spanish Tile Co., 11453 Knightsbridge Avenue, Culver City, California.

• (455) Building Materials: Information, folders full line building materials distributed in No. Calif.; includes acoustical concrete, insulation, masonry, plaster materials, paints, precast units, wallboards.—Pacific Coast Aggregates, Inc., 400 Alabama St., San Francisco, California.

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

• (191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-foam Green rock screened in two sizes, $\frac{1}{8}$ " x $\frac{1}{2}$ " and $\frac{1}{2}$ " x $1\frac{1}{2}$ ". Blending of colors provides unique individuality. Porosity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all conventional methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design. This simplicity starts with the layout and design at the drawing board and follows the project through to the fabrication, and to the erection in the field.

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• (146a) Fibreglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fibreglas Corp., Toledo 1, Ohio.

(Continued on page 35)



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Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 950, as follows.

Educational institutions, 180; Selected artists, architects & designers, 610; Organizations, publications, 60 Manufacturers & other business concerns, 150.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated.

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L. INTERIOR DESIGN—SALES: Young man or woman with design background, college graduate interested and able to sell modern home furnishings for sole New England distributor of Dunbar, V'Soske, and other lines. Also young man to contact architects and decorators. Salary commensurate with experience.

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N. PRODUCT DESIGNERS: For midwestern branch of California industrial design office:

1. **PRODUCT DESIGNER** with at least two years' experience (possibly with packaging and automotive or transportation background). Should have ability to handle administrative matters and be capable of meeting clients as a representative of the office. Salary \$400 to start. A degree in engineering or arts desirable.

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R. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a male designer with textile, wall covering or floor covering design experience. Salary \$300 and up, depending on qualifications.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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A. ARCHITECT: Graduate University of Sydney, Australia. One year's experience domestic and factory building. Desires training and experience with progressive architectural firm in U.S.A. or abroad. Single male, age 33.

B. ARCHITECT: Graduate of University of Texas desires position with small architectural firm in San Francisco or Bay area that will provide opportunity in all aspects of office work. 2½ years' experience in drafting and design—1 year of field experience. Age 31—married.

C. ARCHITECT: 30 years' experience in the architectural and construction field. Executive as well as professional ability. Desires opening as manufacturer's representative.

D. ARCHITECT: Trained and practiced in Germany and Spain. Experienced in domestic and factory building. Desires position with progressive architectural firm in U.S.A. or abroad, as draftsman or designer. Sample drawings and blueprints available on request. Single male, age 31.

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H. INDUSTRIAL DESIGNER: Product Planning: Broad experience in design, engineering development and market research. Capable of assuming design and organizational responsibility. New England connection preferred.

I. INDUSTRIAL DESIGNER: Qualified for position as director of design dept. for manufacturer, or as account executive for industrial design firm. University graduate. Experience includes product and package

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J. INTERIOR DESIGNER: Female: Experienced in design of exhibitions, interiors, TV and stage sets here and abroad. New York office. Desires contract work designing lighting fixtures, furniture, textiles, display and exhibitions.

PRODUCT LITERATURE

(Continued from Page 33)

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Indiana.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 9215 Venice Boulevard, Los Angeles 34, Calif.

(16a) Contemporary Locketts: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin and brass.—Kwikset Locks, Inc., Anaheim, Calif.

• (188a) Modular Hollow Red Clay Block: Excellent example of contemporary material providing reasonable cost, structural simplicity, and beauty for modern home design. Manufactured in two sizes with two hollow cells, for 6" and 8" walls. Economical outlay and bricklike appearance blend with all modern materials, designs. The Davidson Brick Company, 4701 Floral Dr., Los Angeles 22, Calif.

(178a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and available.—Circle Furniture Mfrs., 256 iron. Complete illustrated catalogue S. Michigan Avenue, Glendora, Calif.

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(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a **MUST. FACEBRICK** is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and gloden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1 5/8" deep (same thickness as 2"x4") spaced on 5 3/4" centers; wide cover width of 28 3/4"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

(104h) Wood and Forest Products and Services: New catalogue lists variety and uses of Teco timber connectors with installation tools prescribed for each. Other important products described, such as Teco's engineering services and various fields of research of Timber Engineering Company, 1319 Eighteenth Street, N.W., Washington 6, D.C.

(119h) StoRack, all purpose steel framing: New catalog-brochure crammed with ideas, pictures, data on use of StoRack steel framing to frame, hang, support, mount mechanical equipment, lighting fixtures, storage racks, other similar structures. No drilling, welding, riveting; ideal for permanent, temporary work; 100% adjustable, reusable. American Steel and Iron Works, 58th at S. Lowe Ave., Chicago 21, Ill.

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enlivens and brightens every room in the house; makes each radiant with interest; free copy on request.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri.

● (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-E built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

● (378) Plastic Screen Cloth: Brochures, samples Lumite plastic cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(203) A new full-color booklet on contemporary uses of Facebrick is now available from Gladding, McBean & Co. In addition to showing many handsome applications of modular Norman and Roman Facebrick, this literature provides typical specifications and valuable architectural data. To obtain a copy address Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(902) Building Board: Brochures, folders Carreo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 3/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

PAINTS, SURFACE TREATMENTS

(198A) SILINITE, a revolutionary new chemical for use on porous masonry construction. Clear waterproofing compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Laboratories, Inc., 538 Commercial Street, Glendale, California.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.



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(101h) Color Standards & Color Research: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 2252 East Thirty-seventh St., Los Angeles, Calif.

(112h) "Spray it and forget it": Hunt Process concrete curing compounds insure full strength of concrete to every surface. Uniform in effect, applied simply; requires no further attention after application. Seals in mixing water at most critical curing time with impervious film. Increased efficiency, decreased cost. Complete, illustrated brochure published by Hunt Process Co., Inc., 7012 Stanford Ave., Los Angeles 1, California.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

SASH, DOORS AND WINDOWS

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially noteworthy are hand-screened papers simulating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Doorwalls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaize, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during appropriate seasons. Includes surface temperature chart, relative humidity and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(192a) The New Outlook: New, revised, 20 page edition of idea booklet by Ponderosa Pine Woodwork. Suggests unusual, practical ways to achieve convenience, comfort, sales appeal in home planning. Contains detailed drawings showing fresh, modern solutions to common window problems, to be carried out with stock designs of retail lumber dealers. Presented by Ponderosa Pine Woodwork, 38 S. Dearborn St., Chicago 3, Ill.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

(175a) Etchwood and Etchwood; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(165a) Wardrobe Sliding Doors: Full information, specification data Glide-All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates studding, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum alloy floor track, threshold type; velvet finished aluminum allow channel top track guides and conceals rollers; quiet, smooth, dependable operation; easily installed. Suited for domestic or commercial buildings; one of the best products in field.—Jule Meyn, Jr., 4326 Van Nuys Boulevard, Sherman Oaks, Calif.

HEATING & AIR CONDITIONING

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer

Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (117a) Modulated Control for Forced Air Heating: New illustrated catalogue presents *Thermodulor* Control System, major improvement in forced air heating. Describes how any furnace operated by *Thermodulor*—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for comfort. Until the recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow a thermostatic variable-speed control in whatever amount may be required at the time. Modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by modulating the blower operation, according to heat output. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, old or new. Merit specified for CSHouse 1952. The catalogue presents full information, as well as color illustrations, charts, and diagrams, and has a standard specification guide.—Carvell Heat Equipment Co., 1217 Temple St., Los Angeles 26, Calif., Ma. 9-1491.

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(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-3/8" x 9 3/4"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

• (10a) Kitchen Ventilating Fan: Information data Marco Filter Fan for houses, apartments; trap, eliminate greasy vapors, smoke, cooking odors; utilizes principles, equipment used in commercial, railroad dining car installations; life-time washable filter, efficient centrifugal blower; all-metal, removable filter unit; low cost, quiet air-cooled motor easily installed.—Marvin Manufacturing Co., 3071 E. Twelfth St., Los Angeles 23, Calif.

(115h) American-Standard Radiator Heating: Invaluable new Catalogue R52 for all who sell, select, install radiator heating equipment. Easy to use, index tabs for each section. Liberally illustrated, contains full ratings, technical data, dimensions of all radiator heating equipment made by firm, including boilers, radiation equipment of all types, conversion burners and water heaters, controls and accessories. Public Relations Dept., American Radiator & Standard Sanitary Corp., Pittsburgh 30, Pa.

(116h) Thermo-Base: Simplified, remarkably adaptable system of base-board warm air heating. Made in 8', 5', 3' units, air uniformly discharged over length of unit. May be painted to blend with decorating scheme, used with any type floor in new or old construction. Complete story with instructions told in catalog presented by Gerwin Industries, 214 Spring St., Michigan City, Ind.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects, only 17 1/2" above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

SPECIALTIES

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

• (123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burned Tempe-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron lacework from old New Orleans Vieux Carre designs; pilasters, balustrades, friezes, other details all exact replicas of authentic originals; also includes photographs wide range modern installations; descriptions, weights, measurements, architectural suggestions; highly useful reference work, belongs in all files.—Lorio Iron Works, 738 South Gayoso Street, New Orleans 19, Louisiana.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(118h) Swimming Pool Catalog: Large, complete reference manual on every imaginable item needed for maintenance and operation of public or private swimming pools. Includes sections on new developments in field, items of special interest to architects, engineers, contractors, and beach and lakefront equipment. Arthur S. Warren, Adv. Mgr., Modern Swimming Pool Co., Inc., 1 Holland Ave., White Plains, New York.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty.—Gateway To Music, 3089 Wilshire Boulevard, Los Angeles 15, California.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 No. Morton Ave., Evansville 20, Ind.

(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4" less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Saffway Scaffold, Inc., Tunnel Ave., and Beatty Rd., San Francisco, Calif.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.

(108h) Swimming Pools: Construction portfolio now available to architects, builders. Presents integrated, orderly arrangement of all material necessary for complete pool equipment specification. Includes bulletins How to Build Pools, Public Pools and engineered typical plans for form poured, gunite, concrete block pools. Also equipment catalog, cost estimating form, and price list order forms of Landon, Inc., 5920 Sepulveda Blvd., Van Nuys, Calif.

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 646 High-tree Road, Santa Monica, California.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefabricated at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(206) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is THE place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greetings cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Write directly to Mogensen/Combs of Brentwood Village, Arizona 7-7202.

(207) Ador Sales, Inc. manufacturers three types of stock sliding doors with new and unlimited advantages of design versatility and installation adaptability. Correctly tensioned. Rattle-proof. Smooth Sliding. Non-binding. Top Hung aluminum frame. ADOR combines all the outstanding features of other sliding glass doors plus all aluminum extruded door, alumilite finish, stainless steel trim, non-marring, will not corrode and less costly. Write for complete information. ADOR SALES, INC., 1631 Beverly Boulevard, Los Angeles 26, Madison 6-5331.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures: complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(85a) Contemporary Furniture, David: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4 1/2" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

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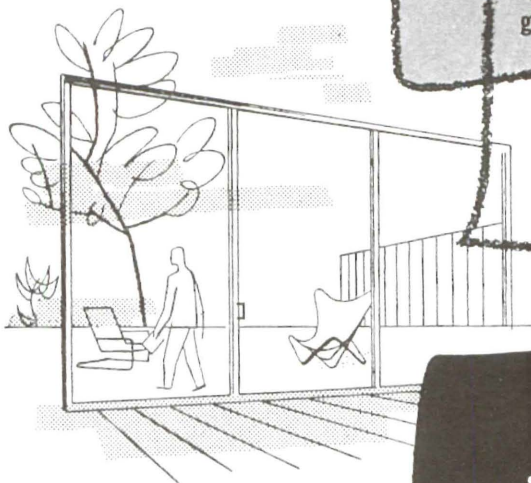
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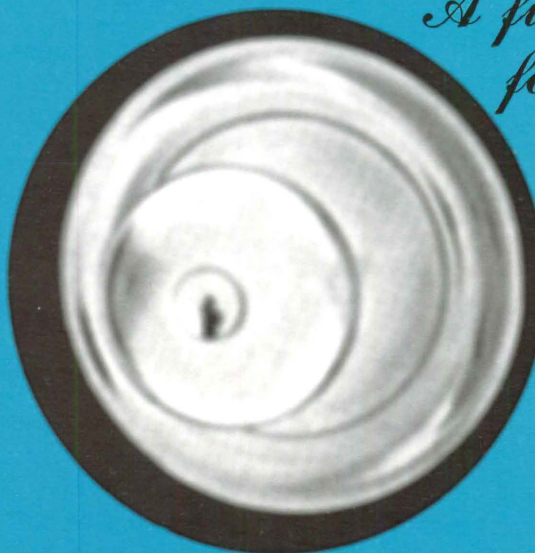
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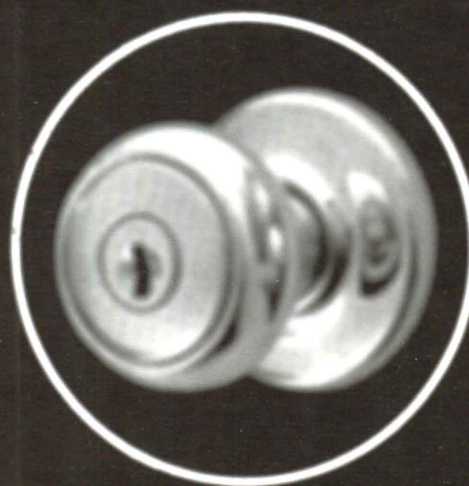
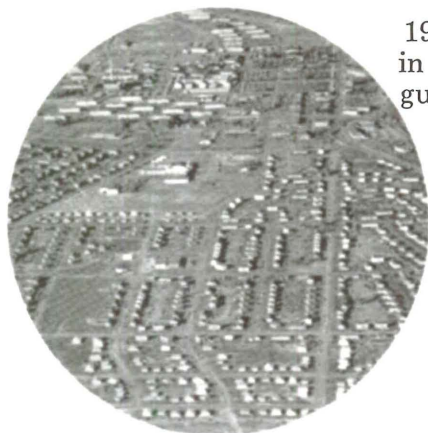
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